

# The INLAND PRINTER

J. L. FRAZIER, Editor

*The Leading Business and Technical Journal of  
the World in the Printing and Allied Industries*

Western Advertising  
CHARLES A. WARDLEY  
205 West Wacker Drive  
Chicago, Illinois



Eastern Advertising  
WM. R. JOYCE  
420 Lexington Avenue  
New York City

Volume 92

NOVEMBER, 1933

Number 2

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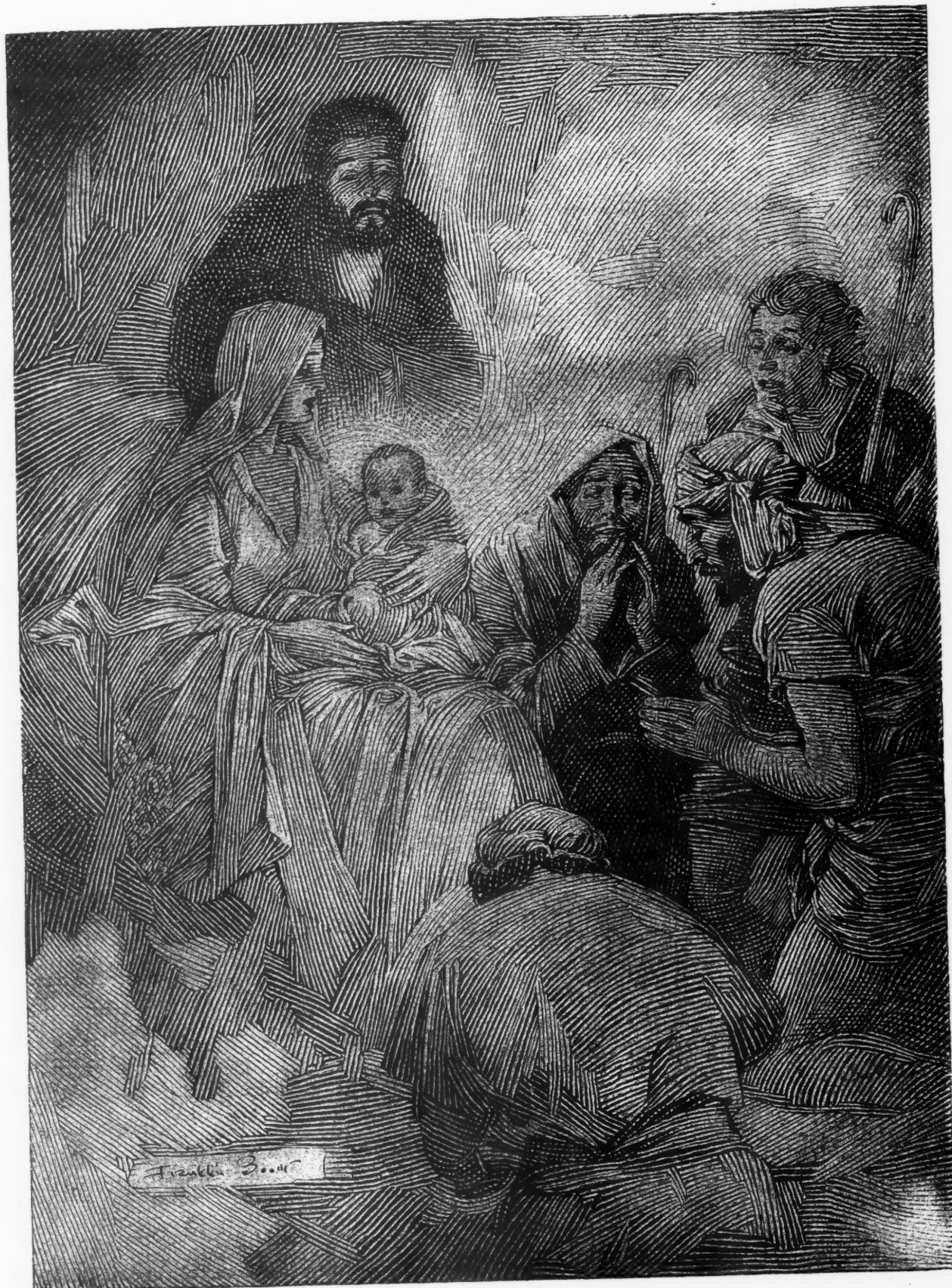


## The Visit of the Shepherds

This pen sketch by Franklin Booth has been reproduced in the annual, *Christmas*, published and printed by the Augsburg Publishing House in Minneapolis. It is another specimen of the interesting experimentation of running half-tones on antique book paper employing letter press printing.



See article, "Evidences of Craftsmanship,"  
in this volume of the INLAND PRINTER.









# We Can Budget Way Out of the Depression!

By EDWARD THOMSON MILLER

THE CHAIRMAN called for the next order of business. The seven men around the table had been lulled into gloomy silence by the reports of the president and treasurer. Nothing but red, RED, RED! For a year and a half it had been the same story and always the depression was the cause. The business could not go on much longer in that way, but what could be done about it?

"We shall now hear from our new manager," stated the chairman rather suavely.

The new manager began, "It is quite unnecessary for me to remind you of the unsatisfactory showing of the business for the past several months. However, I have taken occasion to go back over the statements and make an analysis of the facts as revealed by them. The monthly volume of billings kept up fairly well until the epidemic of local bank failures struck us a year and half ago. The decline which set in at that time has continued steadily downward until the average monthly volume for the past three months is only half what it was at the beginning.

"But apparently no effort has been made to reduce the costs of operation, other than the natural reduction of the factory wage payroll due to the decreased production. Executive and clerical salaries are the same. Salesmen are being paid the same salaries regardless of the amount of printing they are selling. Depreciation is being charged off at the same rate. The rent is out of proportion to the amount of business we are doing, and the insurance rate is too high for the character of our space.

"In other words, gentlemen, the items of cost have grown out of proportion with the sales volume. In every dollar of sales, there is a certain number of cents for use as factory wages, salaries, material, and all the

half hundred or more items of cost in producing the printing, and there should be eight or ten cents for profit. If the number of cents paid out for wages, rent, material, and other services amounts to more than ninety- or ninety-two cents, then the profit is cut down; and if the total costs amount to more than a dollar, then a loss follows. And that is what has happened.

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*Adjust expenditures to amount of sales by knowing in advance what expenses should be, and thereby plug up the profit-eating leaks in your plant. The budget shown with this article is a guide to money-making sales effort*

---

"There is one other thing: The market has been demanding more and more manufacturing effort, more and more services and materials for the dollar it was willing to pay out. Printers generally seem to have been willing to give more services for the market's dollar, but they have for the most part forgotten to do the things that would lower the costs of those services, or perhaps they have not lowered costs rapidly enough, and so they have been caught between their non-reduced costs and the market's dollar, which no longer covers them.

"We are still in the midst of the depression. No one knows how long it will remain with us. But I now propose that we budget our way out of it."

There was a stir about the table. Seven men shifted and leaned forward to more intently hear the new manager's proposal.

"Oh, I know; with a great many printers budgets are still matters of considerable mystery. As a matter of fact they are not

mysterious at all. They are just common-sense methods of laying out one's expenditures, or of cutting one's cloth, as it were, according to the size of it. Most people individually budget their expenditures to a greater or lesser degree. A young man receiving a salary or wages of \$30 a week, may lay out \$12 for room and board, \$4 for clothing, \$5 for insurance, \$5 for sav-

ings, and so on until every penny of the \$30 is provided a place in saving or spending. That's his budget—just a common-sense way of 'living within his means.' "

The manager noticed the skeptical inquiry on the faces of two or three of the directors.

"The income of a printing establishment is not as constant," he continued, "as the salary of the young man. One month it may be \$10,000, the next month \$12,000, and another month only \$8,500. Again, part of the income may come in variable quantities from general printing, part from specialties, or part from some particular process, so that the total volume might vary from month to month to a rather large degree. Because of this variableness in the volume of the monthly income, we must arrive at a 'reasonable expectancy' based on our experience, or averages, or forecasts.

"For example: If the preceding twelve months show a slow but unmistakable decline in volume each month, then experience would dictate a budgeting of income somewhere near the point where it will 'settle.' If however during the past twelve months the sales have been fluctuating on both sides of, say, the \$10,000 figure, and the average is approximately \$10,000, then that volume may be 'reasonably expected' for some time or until conditions force it radically up or down. So much of the problem is easy to understand.



"Again, a manager may know his market and what his salesmen may be 'reasonably expected' to sell in it. By out and out *forecast* he sets up a budget or quota of sales and drives hard to attain it. By whatever method it is arrived at, the budget of income must always be the base on which the budget of expenditures is set up; it is the income objective to be attained and the deadline beyond which expenditures must not be allowed to go if the establishment is to live within its means, or to put it in more modern phrase if the budget is to be 'balanced' on a sound basis."

So far so good. Light was beginning to dawn. Both the president and the treasurer moved their chairs a little closer to the table and leaned a little more intently towards the manager as he placed a mysterious roll on the table.

"Having once determined the 'reasonable expectancy' of income a month," he began again, "we may now consider a budget of expenditures based on that income. In this we may again take advantage of our *experience*. We may *average* items of expenditures over a period of months to arrive at a budget expenditure. Or we may *forecast* expenditures. For example: Our experience may be that for several years our general traveling expenses have been \$35 a month; we would be reasonably safe in setting up that amount in the budget. On the other hand we find that the departments' direct expenses vary considerably from month to month, so we take an *average* over 3-, 6-, or 12 months as the amount to be set up in the budget. Again, we may desire to intensify some activity of the business, such as advertising, where neither an amount based on experience nor an amount based on an average of past expenditures seems adequate for what is contemplated. We may then *forecast* the amount to be budgeted for that item."

The manager placed the roll on the wall. There was a shifting of chairs to afford better view of the chart. Taking a pointer, he indicated "Table I—Budget of Expenditures, based on monthly net sales of \$10,000" across the top of the chart. He explained that the chart was made in such a way that it would serve not only as a budget, but as a monthly operating statement which could be conveniently compared with the budget.

He had left the first column blank, he explained, so that the next month's actual expenditures could be filled in and comparison made with the budget. He had also left the third column blank for the ratios of the various items of the first column when they are filled in. For the present, he explained, consideration would be given to the manner in which the various items of the budget as shown in column 2 were arrived at and the ratios these items bear

to the total net sales, the ratios of the budget being shown in Column 4.

"At the outset," he continued, "in building a budget of expenditures, one thing must not be lost sight of—the greatest care must be exercised lest the individual items be disproportionate; they must not be too large nor too small in their relationships with other items. The budget is the yardstick by which the actual monthly expenditures are to be measured and it should be symmetrical and as near as possible the actual results desired of the month's business. It must be fairly made.

"The comparison of the month's actual expenditures—the operating statement—with the budget is one of the most valuable controls management has. Hence the need for an accurate yardstick.

"The first item on the chart, 'Materials Used and Outside Purchases,' includes the costs of paper, ink, engravings, electros, binding materials, and the like which enter into the printed product. The proportion (percentage or ratio) this item bears to the net sales depends largely upon the nature of the work being done in the establishment.

"In our plant we use a medium grade of paper and ink, and only a very moderate amount of engravings and electros, therefore I have fixed the budget at what has been the average for the last year, about 30 per cent. On a basis of our present net sales of \$10,000 a month, this means that we must set aside each month for materials that go into our product at least \$3,000. In plants using large quantities of high-grade enamels and inks, this item sustains a much higher ratio to the net sales. And of course the converse is true.

"Since we store scarcely any stock and therefore have very little handling of it, our monthly expenditure for it is around \$25,

which I have put in the budget and which bears the ratio (or the percentage) of one-fourth of 1 per cent (expressed as 00.25 in the ratio column) to the net sales."

He next pointed to the group of items or accounts labeled "Factory Fixed Expenses." These are generally "ready made" or "fixed" for the budget-builder. He cannot change the rent if he would, explained the manager. Insurance is a "necessary evil"; taxes are forced upon us, and depreciation must be reckoned with as long as machinery wears out.

"Rent ratios may safely run from 2.25 to 3.75. When they are higher they are excessive and become a burden. Floor spaces may run from 25 cents to 50 cents a square foot a year. When higher than that they become a burden.

How much money ought to be invested in insurance of all kinds is largely a matter of policy on the part of the establishment. By and large, the average for the country for printing plants seems to run around a half of 1 per cent of the net sales.

"Obviously the item of taxes in these days should receive careful attention. A business is riding to a fall or at least to serious embarrassment if it does not provide in its budget ample funds for taking care of local, county, state, and federal taxes (except federal income taxes). Depreciation allowances are being controlled more and more by the bureau of internal revenue, which is gradually extending over industry a schedule of rates of depreciation on machinery and other equipment. To meet these rates, it has been found in recent years that a reserve equal to approximately 3.5 per cent of the net sales will cover the allowances.

"Our factory fixed expenses, as shown by the chart, are \$665 a month, which is 6.65 per cent of the month's net sales, a ratio, of 6.65. You will see that we are in line because the factory fixed expenses in small plants are about 11.50 per cent and in the large plants 5 per cent.

"Building the budget of 'current factory expenses' is perhaps the most difficult section of the entire budget. This brace of items or accounts involves over one-third of the total expenditures and contains the largest single item, namely factory wages." The manager let his pointer rest on the item factory wages, while he explained that the organization of the shop personnel, the wages paid, the ratio of unproductive help, all contribute to the percentage this factory wage item bears to the net sales. This item in the budget must be carefully set up to allow for reasonable fluctuations with the rise and fall of net sales and the volume of production going through the plant. He said that he had followed the ratio for Class D plants having 6 per cent or more profit, as shown in the United Typothetae

## THE INLAND PRINTER

### Marks Off Fiftieth Year of Achievement

FIFTY YEARS of leadership in any field is an achievement to be proud of. Appearing in a cover of gold, enhanced by a simple design of red and blue, the October number of THE INLAND PRINTER announced to the printing world that it had led the field of high-class printing publications for fifty years. Space allows us no room for details of the many fine achievements of THE INLAND. Craftsman J. L. Frazier, manager and editor, deserves much credit for the continued success of this leading typographic publication. Its many features keep well abreast of every advancement in the industry—to read THE INLAND is a liberal education in the graphic arts. A continued success and our sincere congratulations!—Milwaukee Craftsman.

of America's "Ratios for Printing Management, 1932," which are used by many plants.

"I doubt, however," he continued, "whether this ratio will be high enough when the industry goes under the code. The wage increases demanded therein will send the ratio of actual expenditures higher, making it necessary to reduce expenditures in some other items if the net sales are still to show a profit. Under the new deal, it is going to be more necessary than ever to be 'profit-minded,' for Government is going to have its tax money and will expect every establishment to be successful, earn a reasonable profit, and pay its just taxes to Government. A budget will be the greatest single contrivance for management's control of a printing business if these expectations of Government are to be realized.

"The next item, that of general factory expenses, may be arrived at by averaging such expenses during a period of six or twelve months. The same may be said of the item, departments' direct expenses. The public service company's monthly invoices will determine the budget items for light, power, and gas, the monthly averages for which may readily be ascertained.

"If the establishment is especially proficient, the spoilage item may be small; if not, it is apt to be large. Something is wrong if spoilage in an ordinary printing plant exceeds on the average a quarter of 1 per cent of the net sales for the month." He paused to let it "sink in."

The manager pointed to the amounts in column 2 of the chart opposite the items of stock storage, materials, factory fixed- and current expenses which, added, made the sum of \$6,923 as the factory cost of the goods sold. This bears a ratio of 69.23 to the net sales and, when subtracted therefrom, leaves a gross profit of 30.77 per cent, from which must come administrative and selling expenses and the net profit. In the printing business, this gross profit must range around 30 per cent of the net sales; it may drop as low as 20 per cent, but when it does red figures are not far away. Experience has shown that management should at all times strive for at least 30 per cent.

The new manager placed his pointer on the next succeeding brace of accounts, designated "administrative expenses."

"The nature of these items is readily recognized," he continued. "The amounts and their ratios are typical for a business such as ours, doing an annual volume from \$120,000 to \$150,000. The items in the group which are more or less constant are the executive and clerical salaries, while the other items vary almost directly with the sales. The total for the group is as high as 19 per cent for the small businesses and as low as 11 per cent for the large establishments, showing that our ratio of 12.15 is somewhere in line.

"In setting up the budget items for salaries and commissions of salesmen and all other selling expenses, care should be taken not to disturb a good sales-gathering organization. In these days, it is better to keep what you have and build better on it than to throw it out and attempt to build up a new one out of raw material.

**TABLE I—Budget of Expenditures**  
Based on Monthly Net Sales of \$10,000

Items (Accounts)	Month's Actual Expenditures (1)	Budget Expenditures (2)	Month's Ratios (3)	Budget Ratios (4)
Materials Used and Outside Purchases.....		\$ 3,000.00		30.00
Stock Storage and Handling Expense.....		25.00		.25
<i>Factory Fixed Expenses:</i>				
Rent.....		225.00		2.25
Insurance.....		40.00		.40
Taxes.....		50.00		.50
Depreciation on Equipment.....		350.00		3.50
Total.....		\$ 665.00		6.65
<i>Factory Current Expense:</i>				
Factory Wages.....		2,873.00		28.73
General Factory Exp. ....		150.00		1.50
Dept's Direct Exp. ....		115.00		1.15
Light.....		25.00		.25
Power.....		50.00		.50
Spoilage.....		20.00		.20
Total.....		\$ 3,233.00		32.33
Work in Process (5).....				
<b>FACTORY COST OF GOODS SOLD.....</b>		<b>\$ 6,923.00</b>		<b>69.23</b>
<b>GROSS PROFIT.....</b>		<b>3,077.00</b>		<b>30.77</b>
<i>General Administrative:</i>				
General Expenses.....		100.00		1.00
Office Expense.....		85.00		.85
Packing-Shp'g-Deliv. ....		65.00		.65
Salaries—Executive.....		490.00		4.90
Salaries—Clerical.....		375.00		3.75
Bad Accounts Allowance.....		75.00		.75
Fixed Expense (Rent—Ins.—Taxes—Depreciation).....		25.00		.25
Total.....		\$ 1,215.00		12.15
<i>Selling Expenses:</i>				
Salaries and Commissions.....		\$ 625.00		6.25
General and Traveling.....		75.00		.75
Advertising.....		100.00		1.00
Fixed Expense (Rent—Ins.—Taxes—Depreciation).....		10.00		.10
Total.....		\$ 810.00		8.10
<b>TOTAL COST OF THE SOLD GOODS.....</b>		<b>\$ 8,948.00</b>		<b>89.48</b>
<b>NET PROFIT ON SALES.....</b>		<b>\$ 1,052.00</b>		<b>10.52</b>
<b>NET SALES.....</b>		<b>\$10,000.00</b>		<b>100.00</b>

NOTE—The above table makes a convenient form for a monthly operating statement, using only columns 1, 3, and 4.

(1)—In making up a monthly operating statement, this column would be filled in with the establishment's actual expenditures for the month. For obvious reasons it is blank here.

(2)—As this table is designed to show the manner in which a budget is built up, we have used figures which approximate the amounts for the individual items in a business of \$10,000 of net sales a month. As comparison of *amounts* does not give an accurate conception of the facts, this column is not used after it has once been built and reduced to *ratios* (Column 4). Instead, comparison of the *ratios* of the *actual expenditures* (Column 3) is made with the *budget ratios* (Column 4).

(3)—As soon as the operating statement is made up for the month, each item of expense should be reduced to the ratio (percentage) it bears to the net sales (100 per cent). Set down these ratios opposite the item in a column similar to this column 3. These ratios may then be compared easily with the budget ratios in the next column.

(4)—Once the budget is set up as in column 2 above, it should be reduced to ratios, based on whatever amount of net sales is determined upon as the base of 100 per cent. These ratios will not change for six months or a year, or until there has been a radical change in the monthly average of net sales. When these ratios appear in a column similar to column 4, to the right of the operating statement, comparison between them and the month's ratios may be made readily.

(5)—Obviously it is not practical to attempt to budget the Work in Process, which varies each month, sometimes increasing and sometimes decreasing. An item in the budget may be put in, however, if the Work in Process at the end of the month remains approximately the same as at the end of previous months.

"Salesmen are a vital factor in keeping and building the establishment's good will. Our ratio for salaries and commissions of salesmen is a little higher than the average. That fact will help to keep our salesmen contented and happy and they will do better work. Good men will be attracted to our organization and our volume at good prices is more apt to keep up through their superior work than through lower prices we might allow them to offer."

The manager intimated that he might have something to say about compensation of salesmen later on, but closed his chart demonstration by showing that, after deducting the totals of the administrative and selling expenses from the gross sales, there was still left a net profit on sales of 10.52 per cent for the month.

"We may not realize that profit many months in the year as business is today, but it is something to shoot at. Profit is essential if we are to remain in business. Government expects it from now on. Capital expects it if it is to risk itself. Management looks for it also, to remain in charge. Labor expects it if it is to be assured security of employment at an adequate wage.

"The chief values of a budget are: (1) it is a definite measure with which to lay out expenditures; (2) it affords something concrete with which to compare the actual expenditures and thus enable management to place its finger on the spot where there has been carelessness, extravagance, neglect, mismanagement.

"If it be closely followed, business on whatever volume of sales it may have may be lifted up out of the depression. Red figures will become the exception and not the rule. Everyone and everything connected with the business will fit into the picture in proper proportion and the whole will be a bright prospect for the future."

★ ★

### Why One Pressman's Face Is Red

A certain printing firm, reports Gaylord W. Dion, Minneapolis, was forced to do a printing job over through negligence of a pressman. The "typographical catastrophe" was due to offset, leading the superintendent to ask if the pressman wanted the firm to advertise "We do offset printing with letterpress equipment."

★ ★

### Suggests Inland Printer Subsidy

Let me congratulate you on the fiftieth anniversary issue. It seems to me all the printers in the United States ought to get together and subsidize your publication to eliminate any further financial worries, because you have given them fifty years of ideal service and have been the chief factor in maintaining a high standard of craftsmanship in this country.—R. E. HAUGAN, general manager, Augsburg Publishing House, Minneapolis.

## TYPOGRAPHIC SCOREBOARD

December

Subject: The Saturday Evening Post

Issues of October 28; November 4, 11, 18, and 25

153 Full-page advertisements

### Type Faces Employed

GARAMOND (T*)	41
Old Style, 19; Bold, 22	
BODONI	38
Regular (M**), 22; Bold (M), 5;	
Book (T), 11	
CASLON (T)	20
Old Style, 17; Bold, 3	
BOOKMAN (T)	10
FUTURA (M)	10
Regular, 9; Black, 1	
SCOTCH ROMAN (T)	7
CENTURY OLD STYLE (T)	5
CENTURY EXPANDED (T)	5
GOUDY (T)	4
Old Style, 2; Bold, 2	
BASKERVILLE (T)	2
BERNHARD ROMAN BOLD (M)	2
KABEL LIGHT (M)	2
KENNERLEY (T)	2
WEISS ROMAN (T)	1
JANSON (T)	1
STYMIE (M)	1

\*T—Traditional; \*\*M—Modernistic.

Ads set in traditional faces	109
Ads set in modernistic faces	42

Two advertisements not included in the above tabulation because of being entirely hand lettered. Both are traditional. Affecting the score, of course, is the fact that the display of twenty-eight advertisements here credited to traditional types appeared in faces of modern or modernistic character. On the other hand, four advertisements are credited to modernistic which had traditional display. Thus, if display

rather than text typography governed the scoring, it would be Traditional, 85; Modern, 66 (see General Effect).

### Weight of Type

Ads set in light-face	73
Ads set in bold-face	67
Ads set in medium-face	11

### Style of Layout

Conventional	109
Moderately modernistic	36
Pronouncedly modernistic	8

### Illustrations

Conventional	133
Moderately modernistic	17
Pronouncedly modernistic	2

There was no illustration in one advertisement considered.

### General Effect

(all-inclusive)

Conventional	81
Moderately modernistic	62
Pronouncedly modernistic	10

Practically no change is evident between this analysis and the latest preceding check of the *Post*, given in our June issue. The same six leading types here are shown to continue to lead, and in the same order. What is more, the section headed "General Effect," where all factors are considered, shows that 53 per cent of these ads are conventional, precisely the percentage in the previous analysis.

Scorekeeper considers these the best modern and conventional page advertisements in the five issues of "The Saturday Evening Post" considered in this analysis. It is understood, of course, that physical features alone are contemplated—not copy—and that, although ads in color are chosen, color is disregarded in the selection. Nor is the product considered



# Urges Simpler Cost-finding

By E. E. BROWN

THE article "Cost-finding Simplified" by Jack Tarrant, which appeared in the November number of THE INLAND PRINTER, represents, in my opinion, a splendid basis for simplification of the processes by which cost-finding systems are created and applied. He undertakes to produce more, I think, than the little manufacturer can use. With certain eliminations, which will not in the slightest degree reduce the efficiency or value of cost-finding or of cost schedules, the Tarrant simplified plan can be adopted and used by every small plant in the country. Furthermore, it is my belief that if it is reduced to a simple form and shorn of all but absolute essentials, it will be adopted by all small plants, and will be a successful price stabilizer.

Tarrant's proposals, with which I do not agree, are: (1) That a new cost schedule should be produced as often as monthly; (2) That useful statistical information can and ought to be obtained by means of general monthly averages of expenses.

A cost-finding system must be reduced to its simplest form and should serve the single purpose of producing a cost schedule, to be used solely as a basis for a price quotation on printing.

Costs flutter with volume fluctuations, though prices must of necessity maintain steadiness entirely independent of daily or of monthly variations in the volume. Price cannot be based upon cost, because even the time consumed in producing the order cannot be determined until the job is ready for delivery, and volume is to be reckoned with, which from the time the quotation is submitted until delivery of the finished product may fluctuate 20 per cent.

A cost schedule based upon reports of annual business of 500 plants would be a splendid guide, if the 500 perform the same character of service, are all equally efficient, all pay the same rent, are subject to the same tax rate and the same rates of insurance; provided, however, the ratio of volume to capacity is about the same in all plants and the average ratio is made known to the user of the

schedule. There is such a formidable array of ifs connected with such a schedule that it will not be safe to rely upon it in case our code penalizes under-cost price quotations, as has been forecast.

Once the small-plant owner has created his cost-finding system under the Tarrant plan, he will have no need for a change until some really radical and fairly permanent change in costs occurs, other than the cost

changes due to daily or monthly volume fluctuations. There is no likelihood that a small manufacturer, using a cost schedule of this kind, would find it necessary or advisable to change his price base more often than once every four months. He cannot be sure that his schedule is right or wrong unless he prepares a financial statement based upon actual inventory of usable stocks and supplies and the work in process in his own

*Oklahoma printer says Tarrant cost-finding system can be simplified further; offers own estimate blank as aid in doing so. Combines actual-cost figures and estimate*

ESTIMATE SHEET			
Name _____		Office Register No. _____	
Address _____		( ) Catalog, ( ) Book, ( ) Magazine or write in below if other, or frequency if mag. or other recurring publication or repeat at regular intervals.	
Number _____			
OPERATION OR ARTICLE	PRICE ESTIMATE	ACTUAL COST + SCHEDULE	DETAIL
Cover Stock, cost + _____			Book — Cover, Binding _____ (Catalog or)
Body Stock, cost + _____			Cover paper _____
Other Stock, cost + _____			Wt. _____ Size _____ X _____ Price _____
Cutting _____ Hrs.			Ink, color _____
Linotype _____ Hrs.			Page size, paper _____ X _____ in.
Monotype, cost + _____			Page size, type _____ X _____ picas
Hand Comp. all labor _____ Hrs.			Set in _____ point
Press, total time held for job			Number pages _____
2,0 — 4,0 _____ Hrs.			Approximate ems 6 pt. _____
No. 4 — Pony _____ Hrs.			Approximate ems 8 pt. _____
Horizontal _____ Hrs.			Approximate ems 10 pt. _____
Platens _____ Hrs.			Approximate Display (Measure double 10 pt) _____
Fold—Hand _____ Hrs.			
Baum _____ Hrs.			Inside Paper _____
32 page auto. _____ Hrs.			Wt. _____ Size _____ X _____ Color _____
16 page hand _____ Hrs.			Price _____
Stitch—Hand feed _____ Hrs.			Ink, colors _____
Auto feed _____ Hrs.			Stitch—Slide, Saddle _____
Cover—Glue on _____ Hrs.			
Bind Chk. book _____ Hrs.			Other Orders _____
Gather - Jog - Tab _____ Hrs.			
Punch - Drill _____ Hrs.			One—Two—Slides _____
Round Corner _____ Hrs.			Size of type space _____ X _____ pica ems
Perforate _____ Hrs.			Ink, colors _____
Number—Hand _____ Hrs.			Size completed _____ X _____
Press _____ Hrs.			Stock, Orig. _____
Insert—Score _____ Hrs.			Wt. _____ Size _____ X _____ Cost _____
Trim _____ Hrs.			Dup. _____
Wrap—Pack _____ Hrs.			Wt. _____ Size _____ X _____ Cost _____
Deliver _____			Trip _____
Extra Ink _____			Wt. _____ Size _____ X _____ Cost _____
Slip Sheets and labor _____ Hrs.			To be punched, pad, perforated, chk. book bind, number, etc., state below
Electro—Stereos _____			
Cuts _____			
Extra Binding Supplies _____			
Ruling, cost + _____			
Trade Shop Binding, cost + _____			
Mailing, cost + _____			
Miscellaneous _____			
Total _____			
Commission _____			
Total, Including Commission _____			
Total, less +, \$ _____			Estimator _____
Price quoted, \$ _____			193 _____
Order Del. _____	193		

shop. The small manufacturer cannot afford to get up such a statement monthly if it cannot be used.

For three years, we have used a cost-finding set-up exactly corresponding to Tarrant's and, although we check it every four months, we have made but one midyear change—when we signed the President's Agreement. Sometimes we make a quotation which hangs fire for a month, and two or three more go by before delivery is completed. Other plants work under like conditions, and it is a safe estimate to declare that 90 per cent of all printing is done on price quotations based upon specifications. Why produce a thing you cannot use?

Tarrant proposes to make up a report of the total monthly output of each machine. Such reports are of little or no value unless the plant is running on the same character of work throughout the month. The variation in production is so great due to variation in stock and grade of work required that the information is valueless as a guide or check when perhaps a hundred jobs are involved. But such information covering specified jobs is valuable.

The cost schedule is hardly half of the work of price quotations. The time must be estimated, and there is where most of the errors occur. A by-product of our cost-finding system is an estimate sheet which I believe is superior to Tarrant's. Ours lists everything Tarrant's does, and in addition provides a column for the actual time consumed, which is filled in by a bookkeeper. Blank spaces for all data necessary to price quotations also are provided. The sheets constitute our most valuable records.

## PROGRAM-AD RACKET GOAT USUALLY IS A PRINTER

By L. G. D'ARMAND

IT LONG HAS been my opinion that advertising, in all forms, has slowly declined in quality. This seems to be particularly obvious if one studies newspaper copy or endures the shouting of radio announcers. One effect upon the printing industry has been to cause many printers to lend their names, reputation, shirts, and often money to the peddlers of "racket" printed matter. It is time to shout "Halt!"

As one printer told me: "I'm through with these high-pressure fellows who come in, consume hours of my time, obtain expensive dummies, and then leave me with the ineradicable reputation of having been a party to a shake-down scheme to sell ads." This printer admitted he seldom lost money on these week-end sellers of ad programs or what-have-you, but he had found that, after he delivered each job of the kind, his reputation had dropped a notch.

One would be asinine to argue that if and when a fellow enters a shop and seeks a price on a program, guide, history, or other one-time piece of work, the intruder should be thrown out. But when we examine the type of piece to be presented to buyers as a "wonderful medium of advertising, reaching many thousands of people," it should cause us to hesitate before we lend our names to the project.

If I walk into your shop and ask you to print five hundred green certificates, carrying the picture of Abraham Lincoln and the figure 5 in each of four corners, you would excuse yourself and call the Federal office in that territory. And yet if I, a stranger, walk into your shop and say: "Mister Font, I would like to get a price on five hundred books, size about 8 by 10 or 12, thirty-two pages, a third reading matter and balance ads," as like as not you would ask no questions but wear out a pencil figuring out the cost of the job in question.

When the late depression was in its infancy, a somewhat-worn chap walked into a printer's shop in Chicago and asked if the printer would stake him to a couple of desk-size blotters. "What's the idea?" this printer asked.

"I'm going to sell ads on it."

The printer gasped: "Is that so, and you figure you will do that in Chicago?"

"Sure," said the salesman. "Why not?" The plan was then unfolded. The blotter chap was to get the ads, the printer could check up on him, then the checks in payment were to be made out to the printer.

That fellow went out and sold some of the biggest advertisers in Chicago, collected a sweet sum, hired a boy to visit downtown offices and so get distribution, and left with nearly a hundred dollars in his pocket. That was no racket. That was simply smart selling—shrewd selling of something that nine out of ten printers will tell you is a dead article so far as printing is concerned.

Now, just last winter, in a southern city, a celebration was to be staged which included a parade. Two smart men blew into the city about three weeks before the much-heralded event was scheduled. They saw a grand opportunity awaiting. They would issue a "Souvenir Twenty-fifth Anniversary Program." No sooner was the thought born than it began to walk on four legs, as two smart guys went from store to factory to beauty shop and sold their ads. They collected when a proof of an ad was shown. They left the city before the printer had the forms locked up. Two huskies swore lustily, later, as they carted off the few hundred of the uncalled-for programs to the Salvation Army. One advertiser coughed up a hundred and fifty American dollars for the back page and to this day he has never seen the program. He blames the printer. Unfairly? Of course, but argue that out of him if you think that possible.

## WARNING!

IF ANY PERSON claiming to represent THE INLAND PRINTER offers you a "special" cut-price subscription, or makes a combination offer of THE INLAND PRINTER with any other publication, he does so without our knowledge or authorization.

Standard subscription rates of THE INLAND PRINTER are:

**\$4.00 a year; \$7.00, two years; \$10, three years**

We use no premiums, combination deals or other "come-on" inducements. Our policy is to put utmost value into THE INLAND PRINTER and to sell it on its merits, without subterfuge or "bargain" offers of any kind. By this policy, adhered to for fifty years, the high standard of THE INLAND PRINTER is maintained for your benefit.

To protect yourself and your fellow printers, demand the solicitor's credential card, and note the expiration date upon it. If the date shown is past, or if the offer differs in any way from our standard terms, wire us collect immediately, giving the solicitor's name, and pass the word along to your fellow printers to be on guard.

**THE INLAND PRINTER, 205 W. Wacker Drive, Chicago, Ill.**



Because men are easy dupes for articulate sellers of ads in all sorts of fake publications is no reason why a printer should jeopardize a reputation difficult enough at best to maintain these days. I do not believe the average printer realizes that no matter who the solicitor may be for the program, booklet, directory, or other ad-container, it is the printer's name that helps to sell the publication to the public.

The thought is we are judged by the things we do. If we take a racket job, then we are apt to be looked upon as being in the racket-ad business. No good newspaper will sell bulk space to a promoter with the idea that he may go out and resell that space to anyone in the name of the newspaper. The reason is obvious.

And yet a printer often loans not only his equipment, his labor overhead, and his stock, but his reputation to these fellows, and if and when he gets a good price for his job he considers he has been a smart printer. That phrase "good price" in the last sentence should be changed to "low price," because invariably the salesman for the racket type of publication shops until he gets his price on a job.

The printer still will be wise to investigate every job of the type discussed herein before he bids on it, or accepts it. The average printer never has and never will need cashable ideas, a run for his type, or a reputation for reliability as much as he does today. Advertisers are still trying everything, hoping to get a few dollars. At such a time when, of all dispensers of productive advertising, the printer comes first, he finds the racketeer has undermined him, and in many instances must begin all over again.

The next time one of those smart boys comes in, then, just show him that N.R.A. and, as you boot him out the door, tell him it means: No Racketeers Allowed. Then advertise what you have done.

★ ★

It is worth while to remember that the word *Postal Card* means government printed, while *Post Card* means privately printed.—*The Keystone Press.*

## LIKING FOR FOSTER'S SONGS PROFITS GRAPHIC ARTS

By HARRY K. STORMONT

ON a recently completed engraving and printing order in Indianapolis, more than 1,000 halftone and line plates, with some 1,000,000 press impressions on more than 18,000 pounds of especially made and watermarked rag-content paper were called for, all because of the hobby of one great humanitarian of that city.

Josiah K. Lilly, of Eli Lilly and Company, the world-renowned manufacturer of

lection of "Fosteriana" in existence. He has this collection in "Foster Hall," a miniature mansion of fireproof grey granite, on his estate north of Indianapolis. The main lounge of Foster Hall has a magnificent pipe organ and a large phonograph so, by means of either instrument, the songs may be given their full tonal beauty.

With his collection of songs so beautifully enshrined, Lilly might be content to enjoy his "Fosteriana" and also permit his friends to do so as well, but he conceived the plan of reproducing something like 226 of Foster's songs and musical writings and presenting these to libraries, research societies, and kindred organizations.

So, he approached the Indianapolis Engraving Company, for the first task was the copying by photographic- and photoengraving processes the many subjects held by him as well as various others. It was considered, first, that the reproduced song sheets should be complete facsimiles of known first editions.

The next step was to consider paper. A strong rag-content paper which would endure for a century or more, having the same general texture and strength of the original music sheets that were published in the fifties, was the objective. The Century Paper Company, Indianapolis, Robert W. Fleischer, the general manager, in conjunction with the P. A. Sorg Paper Company, Middletown, Ohio, and that firm's two representatives, A. Frank Smith and L. C. Anderson, spent a great deal of time in developing such a paper.

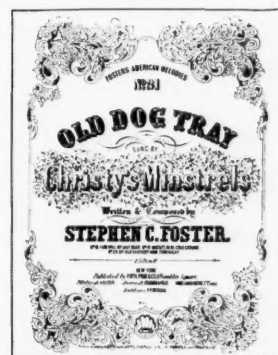
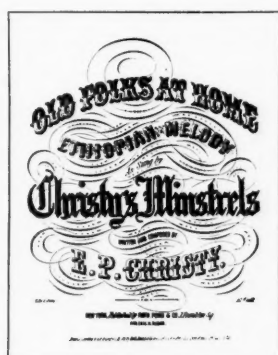
When, finally, this stage was reached, there was the problem of watermarking, for Lilly wanted every sheet of every song watermarked "Foster Hall Reproductions." The problem was complicated because the mark must appear near the edge of each



Exterior of Foster Hall, on estate of Josiah K. Lilly, near Indianapolis, where almost priceless collection of "Fosteriana" is kept in fireproof cabinets and is housed in this stone-and-slate structure

pharmaceuticals, is the man and the hobby he wants to share is the collection of original and first-edition copies of the songs composed by the late Stephen Collins Foster, who achieved fame before the Civil War as a composer.

Over a period of years, and at the cost of thousands of dollars and infinite research, Lilly has enshrined the most complete col-



Reproduction of title pages of some of the songs of Stephen C. Foster. These prints were made from the original first editions in the Lilly collection



Interior view of Foster Hall. Inset is Stephen Foster, from painting by Marie Gottb. original of which is at left, rear, in larger picture. In the center, rear, is the grille of the magnificent reproducing pipe organ which is a feature of this shrine of Foster music. It is owned by Josiah K. Lilly

sheet of music and, as explained by Fleischer, "had to be held within one-sixteenth of an inch, or a tolerance of three-thirty-seconds of an inch off center." The paper being eighty-pound antique book of strong rag-content and the rolls eighty inches in width, shrinkage of the eighty-inch paper on the machine called, as Fleischer said, for a "lot of high-grade guesstimating." The watermark was to appear eight times across the machine and, when the mill got into production, it was found that the finished product did not have a variance of more than a sixteenth of an inch in the trimmed sheet.

The matter of copying the deposits in the Library of Congress copyright office was achieved by the Indianapolis Engraving Company. Utmost care had to be taken with the official government records, which were stored in a vault at the end of each day. Many copies were yellowed with age, or darkened by stains of one sort or another. These were photographed and the prints carefully retouched to make "good copy" for the photoengraver's camera.

With infinite care, all these details were handled and copper etchings or zinc etchings were made to full-size of the original music sheets. Many of the title pages had color reproductions and some had complete portrait groups in colors, as, for instance,

an elaborate frontispiece showing members of the Christy Minstrels, at that time making many of the Foster songs special features of their performances. These difficult reproductions were made as duotone halftones. The many especially fine hairline curlicue lines of the title pages, as delineated by the old-time music lithographer, also offered their reproduction problems.

With more than usual care, the engraving company made etchings of every title page and inside page of the 226 available Foster songs, in full size and in verisimilitude to the originals. More than 1,000 such printing plates were made before the job was ready for the printer.

Felix Kreig, of The Hollenbeck Press, Indianapolis, known for his unusual ability among printers everywhere, assumed supervision of the printing of these 1,000 sets of Foster music. Modestly, he says: "It was just another printing job for us, although it did have many ramifications and also required special care." The printing order required more than 1,000,000 press impressions and great care to keep the "color" up uniformly for all of the 1,000 sets, as well as to keep everything as sharp as possible without punching. The printing of duotone halftones on that antique paper was, of course, out of the ordinary. The Hollenbeck Press also printed labels, in-

stances, and other matter, as well as a beautiful brochure, prepared by Lilly, by which the sets are explained to the recipients.

These reproduced Foster songs are now being sent out to libraries in all large centers. Packed for shipment, the sets weigh more than forty-three pounds each. They go forward to the recipients with Lilly's compliments, all expenses being borne by Foster Hall. This shrine of "Fosteriana" is open to the public, without charge, with the only requirement that an appointment be made previously, and the entire Foster undertaking by Lilly is non-commercial—none of the reproduced sets being sold.

Foster Hall issues a de luxe bulletin twice a year, which goes gratis to a list of 5,000, and a constant search for first editions is being continued. Foster Hall, for instance, offers \$200 for a genuine copy of a first edition of the song "Oh, Susanna," and varying amounts for other genuine first editions, which must be checked with the copyright-office deposits.

In addition to himself being so liberal a patron of the graphic arts, Lilly's company is a large user of printed matter and engravings, and has its own printing plant, one of the finest in the Middle West.

★ ★

### Duotone-Ink Effects Please

Our German contemporaries devote a great deal of attention to duotone inks for letterpress printing. In *Graphische Jahrbucher* we observe a "Guhlotype" halftone printed in brown on an art paper that has a gravure-like effect, and another of these halftones printed in a pleasing purple on enamel paper that printers here could find useful for producing something out of the ordinary on occasion.

*Buch und Werbekunst* contains an offset reproduction of a transparent water color in which the character of the original is retained remarkably well. It's a fine example of offset color platemaking and printing. Several examples of "dry" offset four-color printing are included, the subjects being covers from a well known American fiction magazine. These possess good commercial quality and the general effect is somewhat between offset and letterpress, the offset plates being by the deep-etch method.

A letterpress four-color reproduction direct from silk embroidery designs displays skilful halftone etching, and printing with a good set of four-color inks. Several letterpress halftones are shown printed with the "typogravure" inks and these are effective in appearance and shading.

★ ★

### A Short Short with Feeling

To whom it may concern: THE INLAND PRINTER? It's good. I like it!—ALBERT HARDY, editor, Gainesville (Georgia) News.

# No "Bargain" Salesmen

By FRANK FRANK

WE'RE IN THE PRINTING BUSINESS, and proud of it. Why not? Does not printing rank fifth in the industries of America? But, we're having a tough time, as any printer will say, and we're not blaming the depression entirely, either. It's those cut-throat robbers who are cutting their own throats! They started the depression. Now everybody's got it—even the sales manager. Every time a salesman says he will work for nothing, he turns a somersault. But, never mind, he's learning his lesson. Here's how:

The door opens: "Mr. Brown to see you. Says he has an important proposition."

"Another one of those big-idea men! Well, send him in."

"Mr. Parker," says Brown, on entering, "I'll waste no words. I want a job. I know your concern; how fair it is with its employees and customers; of the fine quality printing you do, and your progressive attitude toward new processes and methods. I will consider it an honor to work for your company as a salesman."

"Well, well, Mr. Brown, that sounds good. What is your experience in selling printing?"

Brown throws his head back confidently and says, "I have been with the Parent Printing Company fifteen years. My sales volume ran as high as \$200,000 a year. I was made vice-president and general sales manager, but, you know how it is—this d—n depression! So I am here, looking for a job. I have contacts galore. I know the president of the So-and-So Rubber Manufacturing Company, the president of the So-and-So Blanket and Woolen Mills, the president of the So-and-So Cosmetics Corporation, and so on. For a fact, there are any number—my friends—whose printing appropriations run into hundreds of thousands, now waiting to place orders with me soon as I hook up. I can drop that business in your lap *just like that.*" Brown snaps his fingers.

Parker becomes intensely interested. "On what basis," he asks, "would you expect to work for this company?"

"Nothing at all, Mr. Parker; nothing at all—just a straight commission. All I ask is a desk, a chair, a telephone—and a girl to take a few letters now and then. The rest is up to me. Fair enough?"

"Why, that's simple enough. Could you start next Monday?"

"Certainly. I'll be on the spot. Goodbye, Mr. Parker."

Vigorous and enthusiastic, Brown appears on the scene the following Monday. He spends most of the day with the chief's secretary, examining the company's samples and building up a mailing list. Tuesday he is raring to go.

A week goes by—two weeks—then three weeks! Now and then Brown brings a job in to figure. A month goes by—two months—three months. No orders; things don't seem to be breaking. Meanwhile he snoops

til he has planted seeds of discontent among his colleagues on Parker's sales staff.

*Exit, Brown*—the man who will work for nothing! The man who is worth nothing! An old story in the printing business, repeated every day.

Now, Brown got no business for the company. And we know he got no drawing account. Aside from that, what happened? Let's consider:

One day Brown asked if he couldn't get a couple of sketches. He was sure he could sell a job with them—and they would only cost \$10 apiece. The boss gave his approval. But Brown didn't get the ideas across. The

next week Brown wanted another sketch. That didn't go either. By the end of four months, thirty-five sketches had been made, at \$10 each—a loss of \$350.

Was that all? No. What about figuring on work that never came through? Let's say it's about two weeks' time on that at \$50 a week, another \$100! But, wait a minute, doesn't the stenographer's time amount to something? Doesn't the boss' time count? Conservatively, Brown cost \$40 a week for the sixteen weeks.

But what hurt most of all was the fact that Brown got some inside dope which he used to his advantage later. All the salesmen of the company met Brown's ghost everywhere they went.

One day the boss, himself, met said ghost in the guise of a piece of literature received in the mail.

"Say," he asked of his secretary, "doesn't this look like the idea we worked up?"

"It certainly is," she replied.

Now, I ask, is this business of employing salesmen on a straight-commission basis as wise a procedure as it's cracked up to be?

Young and vigorous, experienced, with a will and desire to accomplish the best results through hard work and devotion to his company, Jones asks Parker for a job.

"Mr. Parker, I know printing; I know lithography; I know your market. My sales volume last year was \$115,000. My drawing account was \$100 a week."

Parker is impressed with the simple, direct sales approach. It is evident the fellow knows himself and his capabilities.

"Well, Jones, I think you are the type of man who would make good in our sales

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*Most salesmen work on commission, generally with drawing account. Here's a fellow urging straight salary and, writing on the stationery of a prominent metropolitan firm, he may be—for all we know—a salesman, finding commissions slim picking. Although most readers will scout changing the system of paying, we publish the article because, while advocating what amounts to a departure from the beaten path, it offers the boss ideas, however he prefers to pay his salesmen. Comment of readers invited*

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around; gets familiar with the company's policies and methods, its customers and its prospects; corners the other salesmen and pans the company for his "hard luck."

Parker is very patient. "Give the fellow a chance," he says. "He's not costing the company anything anyhow."

Finally there's an order by mail for Mr. Brown—\$25 for some letterheads for one of his big business friends!

Well, Parker thinks, nothing was lost by taking Brown on. He can still afford to encourage him.

Brown thinks this way: This isn't the sort of company I can make good with. How can a fellow make good sticking to a given territory? Those other fellows have good prospects, no wonder they get business. So Brown decides to quit, but not un-



outfit, but we can't afford to pay \$100 a week now. Would you consider \$75?"

"Mr. Parker, if I were to procure an estimate from you for one of your prospects, say, for \$1,500, and the prospect said he couldn't pay more than \$1,300, and I knew we had figured closely, would you give the job away without a profit, and at a loss besides? I wouldn't want to work for you on that basis, any more than I would want to be paid on that basis. I can produce *profitable* business for you."

That sounded logical. Parker's was the type of house which was striving to maintain its reputation for quality and to avoid the cut-throat methods pursued by numerous competitors.

So, Parker said, "All right, let's try it."

Now, Jones had a responsibility to make good that \$100 a week; to preserve his reputation, and maintain his self-respect.

But Jones had something up his sleeve, an idea he had presented to a prospect just before he left his old connection. So, three days later, when Jones walked into Parker's office with an order for \$4,000, the chief almost fell out of his chair. He had expected that Jones would have to feel his way about for a month at least.

Now, let's be honest. Say Jones doesn't bring an order in for a long time after that first break. He is the only salesman in the crew who knows the value of an idea to his customer. He knows ideas are business builders for the house he represents, especially in these times of highly competitive advertising. He has still another virtue—he utilizes all the facilities of his company.

He thinks there isn't another product on the market can beat his; he's proud of the outstanding samples of recent jobs which reach his desk from the shop, and he does not hesitate to tell his prospects so. He is building good will for his company even if at the moment he secures no order. Why, only the other day a request for an estimate came from an out-of-town customer whom the company would have liked to serve, but who was considered "out of our territory." But that didn't hinder Jones. He works with his head as well as with his feet. Every day a stream of letters go out with his signature, telling the company's story and carrying some outstanding specimen, or perhaps some new thought for a campaign or mailing piece. Jones is bound to succeed and will succeed!

The contrast has taught Parker a lesson. He appreciates it, too.

"From now on," he says, "no more 'bargain' salesmen. If a salesman is worth his hire, he must be worth his pay. If he is not worth paying, he is not worth hiring. I want my men to love their jobs. I want all of them to honor the institution that employs them, and I want them to stick and thrive with the organization."

## ★ Gift Cigar Wins Sure Reading for Folder

Printers are good psychologists, among other things. That is why they are alert to effective innovations. It is for that reason, also, that they are able to inject just the right amount of friendly intimacy into relations with their customers.

The Jensen Printing Company, Minneapolis, is such a firm. In calling attention

It is only natural that, as the recipient lights the cigar, he will read the folder accompanying it. On the first spread, the Jensen company explains that the occasion is its twenty-eighth birthday and thanks customers for making it possible.

The inside double-page spread talks of the men in the organization (not the ma-



A die-cut black box inset holds a cigar and a folder explaining the unexpected gift and the reason for it. An expensive stunt, yet one sure to pay Jensen Printing Company dividends above its cost

to its twenty-eighth anniversary in business, it sent each printing buyer a 6½-inch square box, covered in a modern white paper. On opening the box, the customer saw a cigar and a folder set in a die-cut black insert frame, a modern packaging novelty.

The folder, done in brown and tan on a high-grade white wove stock, invites the reader to "Pull up an easy chair—light up—spend a few moments with us on this tenth day of November, 1933."

chines) and states that the company sells "combined brain power"; goes on to express the house's view on serving customers, and a few lines listing several kinds of service which it is offering.

The entire stunt is smart without being blatant, and carries the suggestion that Jensen is aware of modern trends in packaging as well as in advertising printing. It is an idea that is sure to produce results that will more than warrant the cost.

## ★ Book Reproduces Chicago's First Directory

Every printer and user of printing interested in the history of the craft will find "Chicago, Then and Now" of interest. It includes an exact reproduction of the first

Chicago city directory, issued in 1844. The 124 pages include both advertising cards and straight matter. The reproduction is as interesting typographically as it is from the standpoint of history.

In the second and third portions of the book, written by Ernest Butt, it carries on where the 1844 city directory leaves off. "Then" leads the reader up to the present day. "Now" shows views of the city in 1933 and of A Century of Progress, together with a survey of what the Exposition offers.

While not produced as a history of Chicago or a souvenir of A Century of Progress, the book is a fine item of Americana and a World's Fair item worth preserving.

The book is issued in cloth, 216 pages, 4¾ by 7¾ inches, at \$1.10 postpaid; in fabrikoid (de luxe library edition) at \$2.10 postpaid. "Chicago, Then and Now," may be purchased through THE INLAND PRINTER.

**PRINTING.**  
**Job, Fancy & Book Work.**  
 OF ALL KINDS.  
 Executed with neatness and despatch at the  
**Chicago Democrat**  
 OFFICE 107 LAKE  
 THIRD STORY.  
 BLANKS,  
 Of all kinds, constantly on hand.

Typical copy from Chicago's first directory, as it is reproduced in "Chicago, Then and Now"

# ☆ ☆ PAPER ☆ ☆

HUNTING for sources of trouble occurring in the printshop in the use of paper is not a happy venture for printer or papermaker. Fortunately, the paperman's technical experience aids him in determining the source of trouble when it originates in the paper. His knowledge of defects occurring in the manufacture of paper, the extent to which they may occur, and the duration in a run of paper, helps him in segregating that part of the delivery which is giving trouble.

Too, records in the mill of samples of each roll of the run, and records of conditions under which an order was finished, will afford to him a ready picture of the general quality of the delivery, providing, of course, he has the identification of the delivery with the run from which it was taken in the mill.

Like those related in the September issue of *THE INLAND PRINTER*, the following incidents are unusual, selected because of their natural interest to printers, and not because they indicate a source in the paper mill from which the trouble experienced might have originated.

## Coated Labels Shrink Too Much

A printer produced a large order of flashlight battery labels on paper coated on one side. These batteries were about an inch and a quarter in diameter and two and a half inches in length. The printer cut strips one label in width but (remember this) ten or one dozen in length. These strips were pasted, wet, on the cardboard tubes into which the metal battery cases were afterwards inserted.

A complaint came to the mill, accompanied by samples of the finished cardboard battery case, showing that when the tubes were cut into individual battery covers, the label did not register with the cutting. The first was all right, but the last one (at the bottom of the strip) was part one label and part another. The printer was faced with a complete rejection and a loss of his entire cost and profit on the job, including the cost of the paper.

The complaint registered the trouble as originating from stretch in the paper during pasting. Since all the work had been printed and all the tubes mounted there was apparently nothing for the printer to do but to claim unjustified expansion in the size of the paper.

The answer in this instance was so simple the fieldman did not see it immediately. He took samples of the old labels and of the last run to the mill, where they



## *Stock gets blame for a lot of trouble in the pressroom and often without any real reason*

were subjected to comparative tests for expansion under moisture influence. While from two different runs, the two samples showed no difference in expansion under identical moisture conditions, except when the readings were carried out to four decimals. Tests on the laboratory instruments, where no stress or strain was given the paper, showed only one-third the expansion observed in the label pasted on the tube.

Tensile tests of the two papers, on the other hand, showed up approximately the same as the label pasted on the tube.

Quite suddenly, then, the answer was clear. The grain direction of the paper for the previous run was different than on this one. It was found that the printer having the trouble had never printed this job before, all previous lots having been done by another printer. A different size of press necessitated a different lockup of plates and the entire job was done with the grain running around the tube when the labels were pasted rather than lengthwise.

In the discussion with the printer, the paperman emphasized the importance of grain direction on such work and submitted a representative collection of different papers, which, with the grain around the tubes, were found to be out for cutting register. Obviously, it was a matter over which the paper mill had no control, depending upon the grain specification of the order.

## Rough Knife Cut Causes Trouble

In a southern state, a box-cover label was being printed, in a size approximately 19½ by 25 inches. As it went through the press, trouble due to curling was experienced. The fugitive element was in the fact that the curl was against the grain.

The fieldman found that this paper was cut from a 25 by 38-inch shipment after being delivered. The run had been stopped

and most of the paper piled up unprinted. The cutting of the 25 by 38-inch paper in half was found to be the seat of the difficulty. The pile showed a rough edge at the cut, due probably to a dull knife. Excessively humid weather had existed for several days, and, after cutting, the paper was piled up to five or six feet in height on platforms. The humid air, striking on the rough edge, swelled each sheet just enough so that half way up, and from there on in each lift the paper took on a definite curve. The raggedly cut edge was considerably higher at the top than the middle of the sheet of paper and the other edge.

The pressure of the paper in the pile produced what papermakers call mechanical tension, making a mechanical curl. Inasmuch as this paper was coated one side, it could not be turned over so the curled edge would be down in feeding into the press. Mechanical curl takes place where strains are put upon the paper sufficient to overcome the natural resistance of curling against the grain. Additional thickness, as caused by moisture on rough cut, fortunately does not extend far into the sheet, so retrimming that edge and turning the paper over brought it back. At another time, another platform for every foot of stock, or racking the paper, would have minimized this trouble considerably under those humid conditions.

## Rust Blamed on Paper

Another rather fugitive sort of trouble, that at first looked as if it were due to defective paper, was run into while printing labels which were wet-pasted around cans.

A day or so after the labels were pasted on the can, a brown streak developed near the top of the can, and spoiled the appearance of the label. Since a great many could be pasted in one day, there was a big potential loss. Of course, the paperman first checked the direction of the grain to see whether the discolored streak was with the grain, because, if across the grain, it could not be continuous in the manufacture of the paper and appear, as it did, on the same spot on all cans. This discolored streak, however, was found to be in the direction of the grain of the paper.

With no unprinted paper available for inspection (all the labels had been delivered) it was decided to relabel some of the cans with other paper of the same nature but from a different source. When it was found that this paper also discolored in the same manner, investigation was centered upon the pasting process and the can itself.



It was found, finally, that in the tinning of this delivery of cans, a defective condition existed and the tin was abraded around the upper edge of the can. When the wet paste contacted it, oxidation occurred, with enough rust developing to be carried into the sheet and discolor it. If these cans had been examined a month or two later, instead of a day or so, the can itself probably would have shown rust, but just enough was carried into the water to discolor the paper without showing rust in the can.

### Try This on Dull-coated Stock

A dull-coated paper was running in New England, with black halftone ink laying on badly; in fact, it seemed to pile up, almost like crystallization. The fieldman happened to be in that shop at the time the trouble was discovered.

One thing that he knew regarding dull-coated papers prompted his suggestion for correction. He knew that there is a certain amount of spread of ink under the pressure of a halftone dot when printing dull papers that does not occur on glossy coated. When, after reducing the amount of ink on the press, the job did not print with enough "color," he felt some set of conditions might be retarding its natural spread to get better covering. Instead of using gas flame for the delivery, he suggested that it should be turned off.

A wood frame was made and lined with cardboard until the fit of the frame with the sheet of paper was quite close and the float of the sheet on delivery in the frame was at least three inches. Results were astonishing; without changing the ink the job ran perfectly. Subsequently, on other halftone jobs on dull-coated paper, reduction of flame to the minimum and use of a tight frame for delivery—or entire elimination of gas flame, as in this case—has convinced this paperman that the dull-coated papers run better without it.

### Rollers Spoil This Job

A delivery of high-grade coated paper in a special size was made direct from the mill to a large printer in the East. On the morning of the day after the first run, a frantic call from the printer reported that the ink was not dry and couldn't be backed up. Most of the day was consumed finding out what to do and studying the cause of this particular trouble.

The paper was rejected that day and another delivery from a nearby mill had to be made in a rush so that on the day following the job was running on the new paper. This trouble was handled locally by the paper merchant and reported subsequently to the mill with samples, which weren't really dry when they reached the mill.

The routine follow-up of this complaint brought a rather unexpected reply from the

printer. He apologized for not having reported a later development. The surprising thing was that on the morning following the first run of the new paper it, also, was not dry. Then the printer began to question the ink and, after considerable discus-

sion with the inkmakers, it was discovered that neither the paper nor the ink was at fault. When other rollers were put on, all the trouble was cleared up. An unusual condition of new rollers was causing a deposit in the ink.

## MORE POSTERS ARE SHOWN WITH VOTE OF JUDGES

IN THE ADJOINING COLUMN is the table showing points awarded by the judges and the names of the contestants whose placards entered in our latest contest were given such recognition. On the facing page are nine more posters which met favor with the jury. Study of the table and the posters in this issue should include also a second examination of the high-ranking and prize-winning designs that were displayed in the November number.

Printers, doubtless, will be interested in reading comments made by judges on those they voted for and some which did not merit the coveted points, but which still "had something." They follow.

"Number 69 will never grow old," says one. "Its seductive simplicity has a very special charm for me. Number 114 is attractive, mostly on account of the artwork. I think the top line is too prominent and should not be at top. How was this picture made?"

Another comments that he regards Number 114 as having outstanding merit. Its designer, Walter Zahn, of Germany, also submitted some excellent designs in the cover contest.

Another says, "Those contestants who sought to erect museum architecture with type and rules didn't score any with this judge. Their ingenuity is commendable, but the results are more 'cover design' than poster, and frequently more classic than modern."

Number 10, shown on the facing page, is not to be classed in this group, however. Rather, it is a clever adaptation of modern architectural design, as exemplified by the Federal Building at A Century of Progress Exposition, Chicago, which was promoted as a forecast of architectural designing in

the future, even as the poster contest is a foretaste of what printers think will be the typographic style of 1950.


Centered arrangements were not submitted in as great volume as asymmetric, but the better examples were favored by the judges as much as the latter.

No.	Rank	JUDGES																Total	Entrants
		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O			
103	1	10	10		6	9		8	4	9	3		9	4	10	6	88	Hermann Heck	
48	2			3	9	10	1	1		10	10	3	8	10	9		74	E. G. Sahlin	
102	3	9		8	5		7	10	2	4			4	9		8	66	Hermann Heck	
13	4		10		8	6	9		5			3	2	8	9	60	Meyer Wagman		
104	5	8			8	5				7	4		10	8	1	7	58	E. Dietlinger	
34	6	5			7	7			10					5	4		38	G. M. Pagett	
114	7	7	9				10							5			31	Walter Zahn	
41	8							4	8		6	7				5	30	O. E. Booth	
4	9	5	2				5	3	3					6	3	27	A. Ringstrom		
24	10	6		9	2								1	7			25	J. T. Povey	
37	11		6			9			1	4							20	O. E. Booth	
109	11			10					1	7							2	20	Al Bader
111	12							7	8								4	19	S. Prochaska
69	13	2							2		8		6				18	R. A. Eastman	
110	14	4							7	6							17	Howard King	
88	15											9	6		1		16	J. F. Tucker	
96	16			1	3		8	3									15	N. Busquist	
26	17	1	6										7				14	E. J. Baker	
15	18							6	6								12	Church, Cumming	
79	18			7		5											12	T. Alexander	
83	18										9			3			12	E. F. Glatthaar	
80	19	7	4														11	T. Alexander	
38	20											10					10	O. E. Booth	
90	20															10	10	F. A. Dunan	
97	20					3					7						10	C. B. Leap	
29	21								9								9	Montreal Tech.	
47	21			5	4												9	E. G. Sahlin	
95	21						4							5			9	N. Busquist	
46	22											8					8	E. G. Sahlin	
100	22	8															8	R. J. Buckholz	
92	23		2						5								7	Rolf Olson	
105	23	3			4												7	E. Dietlinger	
25	24				6												6	A. J. Kemp	
40	24	1										5					6	O. E. Booth	
93	24							6									6	G. D. Foss	
9	25									5							5	L. J. Herzberg	
57	25	3									2						5	O. H. Miller	
71	25											1	1	3			5	R. A. Eastman	
99	26	4															4	G. Williams	
6	27				3												3	Ralph Britt	
10	27				1				2								3	J. Loukas	
115	27	2		1													3	D. McMurtrie	
30	28					2											2	Montreal Tech.	
33	28									2							2	G. M. Pagett	
60	28														2		2	J. Lenny	
106	28												2				2	Ben Wiley	
22	29								1								1	J. L. Hinrichs	

Compare the posters in November and this issue with the winners of the Museum of Modern Art contest, which inspired it, and which were shown in May. In doing so, however, remember that the original contest forbade use of ornament or any type "not commercially available" in America.

Another group of these placards will be shown in our January issue.

**THE MUSEUM OF MODERN ART**  
11 West 53 Street - New York



**Exhibition of Modern Painting  
and Sculpture**

January 1 to March 31, 1950  
Hours: Daily 10 a. m. to 6 p. m.  
Sundays 2 p. m. to 6 p. m.  
Admission Free except  
Mondays and Fridays

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**EXHIBITION of MODERN  
PAINTING and SCULPTURE**



*January First to March Thirty-first  
Nineteen Hundred and Fifty*

**Hours:**  
Daily, Ten a. m. to Six p. m.  
Sundays, Two p. m. to Six p. m.

**Admission Free Except Monday and Friday**

**The Museum  
of Modern Art**  
Eleven West Fifty-third Street  
New York

Top three: 114, Walter Zahn, Germany; 37, O. E. Booth, Des Moines; 110, Howard King, York, Pennsylvania. Center row: 4, Algot Ringstrom, New York; 111, Steve Prochaska, Chicago; 88, J. F. Tucker, Ohio. Bottom: 24, J. T. Povey, England; 69, R. A. Eastman, Los Angeles; 10, James Loukas, New York

# Code Approval Is Seen

*Industry to receive long-awaited code before Christmas  
is belief of committees writing it and of N.R.A. officials*

WHILE, TO QUOTE the deputy administrator in charge of graphic-arts codes, twenty codes are too many for one industry, it may not be amiss at this stage to raise the question of whether it was in the best interests of the related industries to attempt to force under one basic code the approximately fifty groups that eventually submitted separate codes. Time alone can answer.

Judging from the comments heard while mingling with various groups, the entire industry is raring to go, but waiting to find out what regulations each must work under, and somewhat hesitant about making definite moves until each knows what it will have to do in order to conform to requirements of the final code.

When we remember that each of these groups had devoted much time and effort to developing its own code, and to establishing what the leaders considered essential features to be included, we can better appreciate the delay and difficulty caused by efforts to bring all these groups, each with its own views and opinions, under one basic code.

## Code Expected This Month Sure

It might be a source of encouragement, and help somewhat to ease the jittery, nervous state of the industry, to know that the latest word from Washington is that negotiations have reached that stage where any day may bring news of the completion and final approval of the code. So, the prediction made in a recent issue of *THE INLAND PRINTER*, that the industry would receive its code as a Christmas present, is about to come true.

Since returning to their labors following adjournment of the U. T. A. convention, the committees have completed the drafting of the different sections of the code, and these drafts have been agreed to in principle by the conference groups. Then followed conferences of committees with the N.R.A. legal-advisory staff, Consumers Advisory Board, and other advisers.

Following the reaching of an agreement with these, the committee in charge of codification, which involves the work of formally phrasing the code and getting it into the proper legal form, has been pushing its work to completion.

In the meantime, the special committee of twenty-one, appointed to meet with the N.R.A. labor advisers and labor representatives, has been holding meetings, conferring with all such representatives, with Deputy Administrator Rogers in charge. It has also conferred with General Hugh S. Johnson, seeking agreement on hours, wages, and regulations covering working conditions. The latest word is that most of the members, home for Thanksgiving, were to return at once to complete the work, having practically agreed on major points.

So much for a rough outline of the proceedings of this past month. Let's see what there is to offer in the way of definite details on the code situation.

## Johnson Starts "Cracking Down"

It appears Administrator Johnson has started his now-famous "cracking-down" tactics on representatives of the printing industry, particularly those responsible for labor provisions. About the middle of November, the general wrote Deputy Administrator Rogers, that he was of the opinion a sufficient length of time had elapsed since the public hearings and insisting that the graphic-arts code be completed at once.

He also set forth a line of procedure, which included advising the parties at interest, employers and representatives of employees, that if an agreement had not been reached in forty-eight hours, a committee of two from each group should get together with the deputy for the purpose of completing the code. In the event the committee failed to arrive at an agreement, arrangements were to be made to meet with the administrator himself, so he might decide what would be necessary to bring the code into operation.

So the committees were appointed. They met. Then they had consultations with the general. But where things stand now seems to be information locked up in the minds of the committee members. From what information has been given out, it appears that the labor representatives are insistent that the maximum workweek be thirty-two hours, at the prevailing wage rate, while the employers' committee is standing firm on the original demand for a maximum of forty hours, as decided upon in the original committee- and conference-group sessions.

A compromise, it is said, may be reached by an agreement to have the forty hours effective where there is no surplus of skilled labor, with a lower maximum where there is considerable unemployment.

Then the demand of labor is for a minimum wage of fifty cents an hour for unskilled labor, whereas the code specifies forty cents an hour.

Other features entering into negotiations with labor representatives include the demand for establishment of a graphic-arts labor board, and labor councils, which are opposed by employers' representatives.

One statement given out is that while both sides adhere to their respective demands, the points of difference are not so far apart but that a clarification and agreement will be reached shortly after groups return from the Thanksgiving recess.

The committee covering fair practices and price stabilization (and this probably is one of the points of widest interest) has done some revision and rewriting of the section, but the fundamental principles embodied in the original, as distributed in October, has not been departed from.

The effort to establish "standard" principles of cost-finding and accounting, a feature of earlier drafts, met with objection on the part of legal advisers and the Consumers Advisory Board, and that had to be eliminated. An effort is also being made to provide for "uniform" principles of cost-finding and accounting.

## Choice Left Up to Printers

The latest revision in the price-stabilization section provides for the declaration by each National Code Authority of principles of the industry represented, all such to be subject to approval by the National Graphic Arts Coördinating Committee and the administrator. Each establishment shall use methods of cost-finding and of accounting which conform to principles as established by its National Code Authority. Also, each National Code Authority is to compile its cost- and production records, determine departmental economic-hourly rates, production standards, and cost-determination schedules for its industry.

In determining its cost, each establishment will have the option of three methods, according to the regulations set forth.



It may use its own cost figures, ascertained by use of the cost-finding- and accounting methods that conform to the principles of its National Code Authority. Or, it may use the departmental economic-hourly cost rates and production standards established by that authority. And, as a third choice, it may make use of the cost-determination schedules compiled and approved by that authority. This, it is said, gives each establishment the right to use the method which will result in the lowest costs of its products.

Too, the code makes ample provision for the protection of the individual establishment whose business is threatened by attacks from other sources that claim to be operating on a lower-cost basis. Selling below cost is permitted in such cases, and *in such cases only*, provided the facts are immediately reported to the establishment's National Code Authority and to any other National Code Authority concerned.

This gives the individual establishment the right to defend its own business by meeting a bona fide, known competitive bid from any establishment whose hour costs may be lower, but the facts must be reported. Naturally, every National Code Authority will take immediate action to determine any code violation on the part of the one making the low bid.

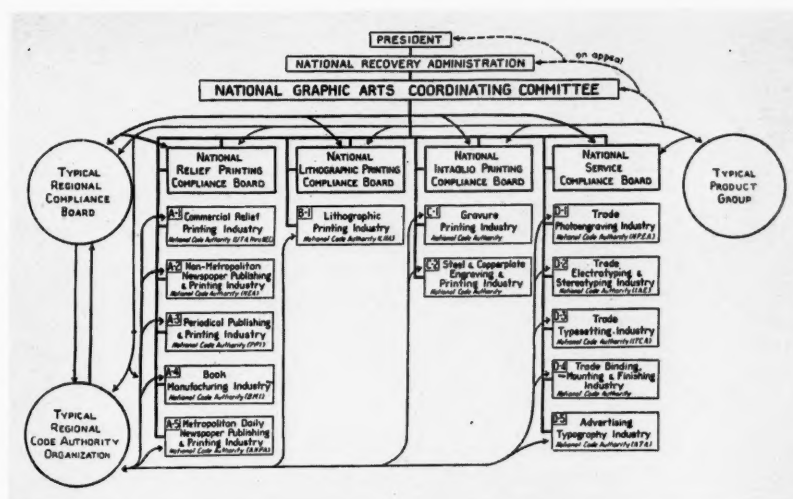
Provision is also made for those groups which choose to operate under what are known as open-price plans, the principles of such plans being set forth. Likewise, "guides of fair value," based upon accurate records and statistics, may be published or approved by the National Graphic Arts Coordinating Committee.

### Charity Plants Get Attention

Regulations govern special competition from printing plants operated by institutions endowed and/or supported by various methods, or which are tax exempt, the understanding being that when such institutions enter into competition with other establishments, they shall determine their costs upon the basis of departmental economic-hourly cost rates or cost-determination schedules established for the industry.

So far as the administration of the code is concerned, there has been no vital change from the set-up covered in previous issues. Efforts, it is said, are being made by a committee to determine the proper set-up for the administration of the code for the commercial-printing division, and an agreement is expected soon after the groups reconvene December 4.

Just what the set-up will be could not be learned definitely, but many believe the facilities of the United Typothetae of America will be utilized, and that organization has taken steps to provide for whatever changes may be necessary in its organization to con-



*Distributed at the U. T. A. convention in Chicago, this code set-up has since changed. It now appears that A-2 will be weekly papers only, and A-5 will be dropped. D-1 and D-2 continue to insist on having their own codes, a matter which will come to a head at the hearings this month*

form with the requirements of a National Code Authority. A strong point in favor of this action is that the facilities of the U. T. A. are ready for action.

It seems evident that attempts to include metropolitan daily newspapers under the basic graphic-arts code have been abandoned. This has been a point of contention, the American Newspaper Publishers Association having consistently insisted on such newspapers having their own code.

It is also stated that the intention of the N.R.A. is to have all daily newspapers under the A. N. P. A. code, thus eliminating any division of so-called metropolitan- and small-town daily papers as set up in the graphic-arts code, though weekly newspapers will remain under the basic code.

Just what effect this action will have on the set-up of the National Editorial Association cannot now be determined. That angle will undoubtedly receive attention during hearings on the newspaper code.

No definite decision has been reached, so far as could be learned, as to whether the photoengravers, electrotypers, and stereotypers are to be included under the basic graphic-arts code. Those groups continue to demand that they be allowed to operate under their own separate codes, feeling they thereby will be in a much better position to enforce such rules as they have established. It will come to a head in the immediate future, especially in view of the apparent determined intention of the N.R.A. officials to get the graphic-arts codes approved in the near future.

So we come back to the point at which we started. After long-drawn-out sessions, mass meetings, conferences, and the great amount of time that has been required for the committees to consider and review the

many views that have been presented by the different groups, which, while actually related under the graphic arts, have different problems, the industry will have its code for a Christmas present, as predicted last month by THE INLAND PRINTER. Santa Claus may deliver this package a little ahead of time, and without the instructions that it is "not to be opened until Christmas." Especially is this true since General Johnson has personally entered the picture—determined upon a showdown.

### Rogers Waves a Big Stick

Also, the deputy administrator had indicated that, in the event there is not an immediate consummation of the code, he may grant separate codes to those branches ready to go ahead, making whatever provision is necessary for them to be brought in later under the basic code.

Some there are who still hold to the feeling that the set-up as now established is too cumbersome, and that it would be better to have several separate codes instead of the one. Likewise, there are those who are not yet reconciled to the policy of bringing the publishing groups under the same code as commercial printing.

They feel that their problems, while to some extent interwoven, are not actually related, but are different, and that there should be a separation, with publishing covered by one code, and the actual manufacture of printed matter covered by the code for commercial printing. However, to their credit, it must be said, those who continue to hold such opinions have submerged them, feeling that the best interests of all in the related industries will be served by getting the basic code into operation at the earliest possible moment.

# AUSTRALIANS FIND DIVISION IS TOUGH PROBLEM, TOO

By EDWARD N. TEALL

**D**IVISION OF WORDS is the subject of a pamphlet in a series compiled for students of the linotype-intertype class of the Melbourne Technical College. It is Number Eight in the series, and carries the title "The Disparity in the Rules for the Division of Words." It is full of meat.

An interesting statement introduces the text, to the effect that there is more confusion in Australia than elsewhere on this vexed subject, because the printers "down under" are influenced partly by British and partly by American custom. But perusal of the pamphlet covers the ground familiar to the American printers, that of etymological versus syllabic division of words.

The pamphlet differentiates between the division by syllables and by pronunciation, but as a syllable is, by definition cited in the pamphlet itself, "part of a word separated from the rest and capable of being pronounced by a single impulse of the voice," it is difficult to see just how this differentiation can be supported. Any discussion of word-division is more likely to get somewhere if it holds fast to the prime distinction between etymological and syllabic division. That distinction is decisive.

## A Sensible Guide to Follow

After discussing the British system of dividing by etymology, the American fashion of dividing according to pronunciation, the pamphlet quotes an unnamed authority's golden rule: "Divide by the ear and not by the eye." I like that. It is calculated to contribute to the fundamental purpose, that is, to make the reading of print easier.

Aside from all theories, it is true that the best print is that which most easily, swiftly, and surely, with least conscious effort, carries to a reader's mind the writer's intended meaning. More and more, as time passes, I clamp down on belief that all the rules are fairly to be subjected to this test; that it is better to make sure of stalling off misunderstanding than to be precise or mechanically consistent. Of course, this statement, applying to compounding and to division, must be taken intelligently; it is not to be taken as an excuse for free-and-easy, lawless composition.

In this connection (as I do not like to say), the pamphlet presents a little story that shows how impossible it is to be a hundred per cent, in print, and get out good work. At a dinner of the Federation of Master Printers of Great Britain and Ireland, a speaker mentioned a printing dis-

play at which casual style of division was used, the breaks being "taken" as they happened to occur at the ends of lines. Another speaker capped this with an anecdote about a firm doing a job for Bernard Shaw. The author ordered uniform spacing, "regardless." The printers went so far as to break up "the" into "th" on one line and "e" on the next. Shaw returned his proof with a note: "You have done splendidly, but do not go so far as to prove the author is really a damned fool." Even Shaw has his limits.

To expand the view of those studying division from the start, let us look at some of the principles given in this pamphlet. First: "If a word is one containing a single-vowel syllable, preceding the last syllable, divide the word preferably on the vowel, carrying over the last syllable. If it has two vowels, retain both"—and come up for breath.

If any proofreader or compositor perusing this article calls this rule a headache, he or she and I are in agreement. I wonder why it is the makers of rules always get into such tangles of words? Perhaps they try to cram too much into a single rule. What this rule means to a practical worker is simply this: in words like "creation," the compiler of the pamphlet favors "crea-tion" rather than "cre-ation."

For my part, I think such nice distinctions are unnecessary and unprofitable. In fact, I think separation of the two vowels marks the syllabication more clearly than to run them in. I would divide "cre-ation," but "crea-ture," because those divisions are in step with the processes of the reader's mind as his eye follows the print.

A good practical suggestion, supporting the common ruling against carrying over

two letters, even when they make a syllable, as in "disinterested-ly," is that when there is room at the end of the line for a hyphen, there generally is room for the two letters—especially, of course, if a hair space or two, hand-fed, can be used in the line. It is to be noted that the problems of division and spacing are, in the printer's experience, always quite intimately related.

Here comes up again the matter of the "double" consonant, mentioned in some of the recent articles on word-division. The pamphlet writer rules: "If the consonant is doubled, on adding the suffix, carry over the second consonant." This covers words like "bed-ding," "control-ling." It is understood, of course, these are not truly doubled consonants; they are repeated consonants, and are placed apart in the division simply because they do not "double" into a single sound; one operates in each syllable.

## Carefulness Must Be Constant

The compositor and the proofreader must guard against such false analogy as would lead him from "control-ling" to "controlled." "Controlling" is a three-syllable word; "controlled" is a two-syllable word. In the first we have two separate "l" sounds; in the second but one, which is "held" somewhat or prolonged in pronunciation.

I am interested in a paragraph in which Professor Skeat is mentioned. This eminent etymologist and student of word-history says that word-division "has nothing to do with etymology." He says the division "impudence" is correct; "It is only when we take the word to pieces that we discover that it is formed from 'im-' (equals 'in-'), the base 'pud,' and the suffix '-ence.' The spoken language has 'pe-ruse' at one moment, 'pe-ru-sal' at another. It rightly regards ease of utterance, and nothing else."

Is it not time for us Americans to quit fooling with fancy ideas about etymological (British) division, settle calmly down to our own way of separating words, in print, into the syllables into which we break them in speech? There would be a great clarification of ideas, and simplification of practice, if we were to have the simple courage that is needed for such action.

It is ridiculous to expect a compositor, proofreader, or ordinary, garden-variety of editor to know enough etymology to divide etymologically. Of course, there is classy work to be done in high-class plants in which British style is ordered, and it is then up to the shop to know what it is expected to do. But in ordinary work in American shops, division by syllables (pronunciation) is the right thing—and much easier.

A printshop worker anxious to systematize word-division in his mind might profit by study of the principles of pronunciation as commonly given in the "front matter" of dictionaries. Why not try it?

## ★ A COPY SUGGESTION ★

### Make Us a Part of Your Organization

Whatever the size of your business, if you have goods to sell we can help you. Make us part of your organization and take advantage of our experience in planning, designing and producing *effective printed advertising*. *A call will bring us.*

★

*The Ramsay Publishing Proprietary, Australia, uses this text on the back of its house-organ*



# Behold

THE LAST WORD  
IN MODERN RAIL TRANSPORT

BURLINGTON RAILROAD

F

irst page and second spread of an attractive folder created and produced by Ritt-Miller Company, of Chicago, for the Chicago, Burlington & Quincy Railroad. Here is a splendid example of halftone printing over silver. Also note the consistent spirit and movement of the layout. There is a striking relationship between the piece and its subject. It just seems to excite an urge to go places, and to go with speed. The inside of the folder, not shown here, carries floor plan, illustrations of the interior, with full description of this remarkable train. The halftone is 110-line.

*The Zephyr Burlington's New Motor Train*

DIESEL POWERED  
ELECTRICALLY CONTROLLED



A GLEAMING SHAFT OF STAINLESS STEEL



# The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

## Parts of Speech Cause Confusion

Is it correct to say, "We had been there two weeks previous"? Should it not be "two weeks previously"? It answers the question "when," does it not?—*Maine*.

This is not as simple as it looks. A writer might be criticized for using "previous"; he would never be criticized for saying "previously." So there you have ground for a decisive answer, in favor of the "-ly" form. On the other hand, best writers say "previous to," in an adverbial sense; though they probably would say, if questioned, that their mental process was in the adjectival field. Webster quotes J. H. Newman: "A policy . . . advised previous to 1710." You can't fool with that; it does exactly one thing, namely, makes "previous" an honest-to-goodness adverb.

It should be noted that our custom of naming a word as a fixed "part of speech" is far from perfect, though perhaps the best we can do. The dictionary enters "iron" as noun, as adjective, and as verb. But ask any grammar school pupil what part of speech "iron" is, and he would come back at you at once with "Noun." Words are not always the same thing; they vary in use. The classification into parts of speech helps the young student get hold of the idea of language and its workings, but it does not hold up when you begin to poke into the finer relationships of words in sentences.

...

## Always Punctuate for Easy Reading

Enclosed is a sentence which was part of a printing job I proofread recently. There have been so many viewpoints brought out regarding it that I am in a quandary. Will you be so kind as to punctuate it for me? The sentence: "It is because continuous removal of air and condensate i e the maintenance of uniform conditions in the return line actually conserves steam." I am very much puzzled.—*Connecticut*.

First off, put periods in "i. e." This is an abbreviation for Latin "id est," equivalent to "that is." The sentence breaks into two parts. The main stem: "It is because continuous removal of air and condensate actually conserves steam." The rest of it is a parenthetic, explanatory section.

My first choice would be: "It is because continuous removal of air and condensate, i. e., the maintenance of uniform conditions in the return line, actually conserves steam." Another possibility, which, perhaps, is favored by those who prefer a more detailed

punctuation, would be: "It is because continuous removal of air and condensate—i. e., the maintenance of uniform conditions in the return line—actually conserves steam." This emphasizes the break.

A third possibility would be to use parenthesis marks instead of dashes. I would suggest use of English "that is" for "i. e."

...

## Debate Over Radio Is Still Warm

Sometimes you make me tired. Your answer about how to spell the past tense of "radio" as a verb is an example. I didn't think anybody could be quite so dumb. Webster's new International, 1931, gives "radios" as plural of the noun, and for the verb, "radioed" and "radioing."—*New Jersey*.

No doubt the word-book compilers have found more citations for "radioed" than for any other way of writing the word; but I still think usage is somewhat unsettled, and people are pretty doubtful about how to write it. There are not many verbs that end with the letter "o."

"Go," which does, is irregular, turning into "went" and "gone." And the "New Words" section of Webster's does not give the third person singular.

Should we write "He radios," or "He radioes"? It's quite a question.

Old-fashioned folk might write "The message was radio'd." "Toed the line" is easy to write, because the "e" is already there. "Showed him out" causes no hesitation, because the "w" does make a break between the vowels. But "radioed" looks overloaded, though it is indeed hard to see how to avoid it or improve upon it.

## ★ A COPY SUGGESTION ★

WHAT should impress the customer of a printer is the calibre of the men who are responsible for the work done, *not overvaluing plant and undervaluing personnel.*

Machines can set type and print from it, but the quality of the work depends on the workman. *There is no substitute for men in the plan and production of good printing.*

★

*The Keystone Press, of Indianapolis, had picked this up somewhere; here it is for your own use*

## Single or Double Quotes Optional

The Riverside Press volume entitled "Beveridge and the Progressive Era" is full of quotes taken from manuscripts, letters, reported conversations, and other published works. The author, Claude G. Bowers, faced with such a multitude of quotations in his work, apparently decided against the double quote. Thus, on page 138: ". . . One could not look at him without repeating Milton's immortal lines, 'On his brow deliberation sat, and public care.'" What do you think of this system? Did Bowers pioneer with this method, or is it old stuff?—*Ohio*.

Whether this decision on style was made by Bowers or the publisher, it was by no means a pioneering venture. The common American practice is to start with doubles and come down to singles; the British practice reverses this order.

In the style manual of the University of Chicago Press it does not mention alternative possibilities; it simply orders double quotes for "primary" quotations, singles for a quotation within a quotation, and "Go back to double marks for a third, to single for a fourth, and so on." It will be worth space to reproduce the Manual's example:

"Let me quote from Rossetti's *Life of Keats*," he said. "Mr. Rossetti writes as follows:

"To one of these phrases a few words of comment may be given. That axiom which concludes the 'Ode on a Grecian Urn'—

"'Beauty is truth, truth beauty—that is all  
Ye know on earth, and all ye need to know,'" is perhaps the most important contribution to thought which the poetry of Keats contains: it pairs with and transcends

"'A thing of beauty is a joy forever.'"

"And now I shall conclude my first point," he continued, "by remarking that . . ."

It looks elaborate, to say the least, but it is utterly simple when you analyze it. A great deal of present-day rebellion against old styles is nothing but the fruit of stupidity or laziness, both deplorable.

...

## New Arts Change Printing Styles

In radio we have a new art whereat to drop our outdated customs. Why add "—ed" after a vowel sign when there is no extra syllable? Let them write "radios" (present), and "radiod" (past). Not even an apostrophe.—*California*.

If "they" want to, no doubt they will. The difficulty is, the spellings given above simply do not indicate the long "o." Are we to say "He helled me from a passing car," "He lassod the steer," and all the likes of that? Then, why should we not also write "The train goes fast"?

### Combinations Cause Doubt Here

I'm up against a puzzle. Here is the sentence: "Let others than we ourselves testify." Should it be "we" or "us" after "than"? I know "than" is a conjunction, taking after it a nominative, subject of an elliptical clause. But it may sometimes be a preposition, followed by an objective. In this case I can figure out no clause that is implied after "we." "Testify" is not the predicate of "we" but an infinitive ("to" omitted), with "others" as its subject; "others" also being the object of the imperative verb "let." It seems to me that "us" is right after "than," but it sounds so bad between "than" and "ourselves" that almost any way of avoiding it seems to be called for. Would you write "us" or "we" in this sentence?—*Tennessee*.

Well analyzed! Textbooks grudgingly acknowledge that "than," put down as a conjunction, is often used as a preposition, in fact. "Than whom" seems to establish the prepositional nature of "than." If that expression sounds pedantic, so does (to some degree, and in common speech rather than in literary composition) "Somebody other than I must do it." Idiom and grammar do not always (or often) match. In the given sentence, the imperative verb followed by the infinitive, with or without its sign, "to," complicates the situation.

Avoiding discussion of the finer grammatical points, let me say that in a practical way, as part of a proofreader's actual routine problems, it would be justifiable to cut out the first pronoun after "than," and make it "Let others than ourselves testify." If the proofreader has not power to make such changes, he may simply follow copy with ease of conscience. If I were editing the copy in which this sentence occurs, I would make the change suggested above. If I had to use the personal pronoun, for any reason, I would make it "we." The reason is that there is no elliptical clause to lean upon, and no infinitive, visible or "supplied," with which "we ourselves" hooks up. The expression seems to lie just outside the field covered by the rules.

To the expression "Let others testify" is added the self-contained, independent factor "than we ourselves." Probably this is a subconscious surrender to the influence of teaching received at home, in school, and college, and reinforced through good reading, which has planted in my mind respect for "than" as essentially and ordinarily a conjunction followed by a nominative.

...

### Common Sense Governs Quotes

When a quotation is made from an address or speech which conveys the speaker's idea but does not use his literal language, should double or single quotes be used? I have before me a style-book of a former employer which gives the rule: "Single quotes . . . are also used to enclose a statement accredited to another which is not a literal quotation." Is this in general practice and use among printers?—*Maine*.

No; it is a silly rule. In all such cases an indirect quotation should be used, as: "The

speaker said that, in his opinion, such and such was so," "Mr. Blank expressed belief that . . .," or some such form. Use of single quotes to indicate an inexact quotation would mean nothing to the reader, unless indeed to mislead him into thinking the quotation literal, verbally exact.

...

### Semicolon Is a Useful Break Mark

My employer is old-fashioned, and likes the semicolon, but I was always taught to avoid it. Which side are you on?—*Oregon*.

Wholeheartedly, on the side of the semicolon. It is one of the most useful marks we have for giving exactness to written or printed matter. Where the comma does not give a sharp enough break and the period would be a bit too much of a pause, the "semi" does the work nicely. If you read the semicolon rules in the older grammar books, you will see the mark was not used at random, but with respect for real values. Punctuation can be overdone, and turned into mere fussiness and affectation; it can also be underdone, with loss in ease of reading, as well as certainty of complete understanding between writer and reader. It is a subject worth studying.



### Hell-Box Harry Says—

By Harold M. Bone

Counterfeiting is one form of paper-making of which the Government doesn't approve at any time.

On extra-heavy cover stock, you can't expect good makeready from a pressman with a double-thick skull.

A good comp should be like a beauty-parlor expert—thoroughly skilled in the art of makeup.

It might be well if some of those bizarre types had their faces lifted—into oblivion for all time.

Cutting prices to the bone most always means that a certain type of printer is using his head.

When sheets are misfed, putting them on a diet doesn't help.

Quarreling lovers kiss and make up, but with a good impression, the makeup comes before the kiss.

He was just a paper salesman whose reckless driving ended in a crash finish.

No, Oscar, you need not serve an apprenticeship in a ben-house to learn how to lay a case.

Mighty oaks, they tell us,  
From little acorns grow,  
But if you'd raise a printing plant,  
Real brainwork must you sow.

### Avoid Interruptions When Possible

While I am about as good natured as the average, it does get my goat to have people break in on me when I am reading. I like to start and go through. Patchy reading makes me uneasy; I feel I may have missed something. And I lose time checking up. What can I do about it? I need your help and advice.—*Alabama*.

That depends largely upon the kind of shop in which you work. Concentration is one of the first requirements for good reading and accurate correction. Interruptions are dangerous. A reader thus disturbed is apt to lose track of the run of the text; he may completely omit lines here and there, and of course the line you miss is almost sure to be the one with the worst error in it.

Common practice is to make a mark in the margin to show where the reading was interrupted. This is the best safeguard that we know of. Preventive measures should be taken, to reduce to a minimum the risk from breaks in the work. Well regulated shops do not permit indiscriminate running in and out of the proofroom; procedure is calm, quiet, and steady.

Of course, in small shops, other departments will laugh at the proofreader who tries to protect himself against an interruption; he will be called a crank, or an old fuddudduddy. It is up to each worker to make his own place; and one who is tactful about it will succeed much better than one who tries to give orders. The head of the proofroom should be always ready to protect his workers against any outside interruption, and so keep errors out.

...

### Do Not Edit Legal Terminology

We are making a statement form for "estate John Jones, deceased." "A" says the word "deceased" should be dropped. "B" says it should be carried. Which is correct?—*New York*.

"A" probably says "deceased" is redundant, which would be true only if none but a deceased person had an estate. A living person has an estate, which will be distributed among his heirs when he dies. Whatever the refinements of argument as to the wording, it is better for the printer to follow customary practice in every legal job. This avoids costly errors.

### Defining Some Chinese Slang

The word "yen" (a desire or craving) suggests "yen shi," the cooked ball of opium to be put in the pipe. I have no practical knowledge of Chinese dialects, but reference to a dictionary shows the following under "yen" or "ien," presented without reproduction of the Chinese characters for the different senses: smoke, mist, tobacco, opium; mouth-watering, equals desire. The more probable source, if it be indeed Chinese, is "yüan," to wish, to desire, to be willing.—*Rhode Island*.

Possibly we should add to the list of reference books needed for the well equipped proofroom a Chinese dictionary.



### Upper and Lower Case in Headlines

We had an argument in our shop about capitalizing in heads. I enclose two samples which I wish you would analyze. I know you will tell me it is a matter of the style of the shop, but we have no style in our shop. Each person sets heads to suit himself.—*Washington*.

Tut, tut! It is the gentleman's place to ask the questions—ours to do the answering. The first head is set in italic blackface upper and lower, and goes like this:

No Bull About this Bull

On Otto M. Johnson Farm

It certainly is surprising to see "about" kept up, and "this" kept down. Such an arrangement is precisely contrary to custom. It would look as though the compositor's idea was to capitalize all words of more than four letters and hold down all of four or fewer letters. "About," preposition, would be lower-cased in almost any shop, while "this," adjective, would be kept up in most shops. The line should have been set "No Bull about This Bull."

The other head submitted for criticism was set in this manner:

Puyallup Preparing for

Western Washington Fair

Here the question would be about "for." Ordinarily I would keep the word down, but there is almost as much support for capitalizing the "f" because the word is last in the line and holds the corner of the box as there is for keeping up "on" in the second line of the first headline quoted. In few words, while the first head is simply wrong in its capitalizing, the second is open to debate. Probably most shops would print the second heading as it is shown above, lower-casing "for."

These two samples evidence the advisability, in every newspaper office, of having some kind of system to govern the capitalizing of heads.

...

### Indirect Quotation in Headlines

A speaker may express an idea in rather extended phrase. Does a headline writer, preparing decks and subheads, possess the right to reword in brief form for the sake of squeezing into available space? And should the condensation be indicated by single or double quotes? I will appreciate an answer.—*Texas*.

This seems to be quote-mark day! The only fair answer to this question is, "Use judgment." Without specific examples, it is impossible to rule satisfactorily. The use of quote-marks might conceivably lead to allegations of misrepresentation. Still, it is desirable to indicate that the head is giving the essence of the speaker's utterances. Presumably his remarks will be reproduced in the "story" with unmistakable attribution to their source. Simple common sense will dictate a headline that will show clearly that the remarks are being roughly summarized. Any one who can't get around this ought not to be writing heads.

## FOLDER USES CONTRASTS TO SELL MORE PRINTING

THE EXTREME versatility of printing and the printer is smashing demonstrated in the mailing piece THE INLAND PRINTER offers this month for the printer's own use. The spread (see next page) contrasts the delicate beauty of an announcement of strictly feminine appeal with the black look which only seems suitable for the coal-dealer's ad. The contrast is a forceful selling argument, even if not another line of copy were included.

However, to make sure the folder will click, the outside spread (front and back pages, if you will) tells the printer's own sales story in a few pungent, pithy sentences. Incidentally, the layout of these pages offers a third style of typography, again demonstrating the printer's capabilities in capturing his prospect's mood.

The piece should appeal to every trade group and each type of prospect. The contrasted examples of typography will immediately suggest to each prospect, whether he be shoemaker, grocer, tailor, manufacturer, or what not, the fact that *you* can achieve equal distinction for his business. Thus, while this folder tells the printer's own story convincingly and simply, it makes use of the highest form of art, reticence, to suggest that it is right to expect that the printer whose name appears on the last page can do even more, still better, for the reader-prospect's business. *That's* selling!

THE COLOR SCHEME of this folder is extremely simple. The type, of course, should be black. The color can be rose, lavender, olive-green, or almost any other color if not raw, and, preferably verging upon a tint. To use *cold* colors or too-strong hues would not go well with the millinery copy, especially since the rather wide border design of the outside pages in itself suggests the need of avoiding a brilliant color.

The folder is shown full size, 10 by 7 inches. It folds once to 5 by 7 inches. It can be mailed in 5½ by 7½-inch envelopes, or can be folded once again for insertion in Number 6¼ envelopes. It will be equally effective either way, and may be sent out separately, or with statements and letters.

As to stock to use, the printer has a wide variety of choice. The designer suggests heavy eggshell or offset stock, but it will be equally effective on coated stock if more convenient. Novelty or colored cover stock might add materially to its impressiveness. In fact, should a printer desire an unusually distinctive piece, the folder lends itself to use as a French folder.

The folder is furnished in electro form, both color portions and text, seven plates in all. It is only necessary to set in the user's name and address (in harmonizing type), lock up, and run.

Only one printer in each city or town can obtain permission to use this copyrighted piece. The electros are furnished at cost, plus a small charge for postage and handling, which still makes the cost much less than setting the piece in your own plant, buying your own cut, and so on. Best of all, it features type faces the like of which are found in most print shops, so the printer who uses the folder can confidently tell his prospects that he can match the effects.

Remember, this folder suggests the use of similar printed matter to your prospects. Your use of it carries with it the idea that you know the value of atmosphere in printed advertising, of its business-producing powers when properly planned and expertly produced. It talks to users of printing in their own language and so it gets your message across.

THE ELECTROS for this folder cost \$15.75. Check should accompany order. If electros are ordered by telegraph, they will be held in your name for five days, pending receipt of remittance. After that, they will be released for use by some other printer in your town. If your order comes in after another printer has already obtained the right to use this copyrighted folder, your check will be returned. Checks or money orders should be made payable to THE INLAND PRINTER, 205 West Wacker Drive, Chicago.

**Y**OUR printed matter should reflect the character and standing of your business. What is appropriate for a millinery shop would be all wrong for a coal dealer—as we demonstrate on the inside of this folder.

WE are fully prepared to design and to produce for you printed publicity which gives a good idea—by its very appearance—of the character of the service or the quality of the merchandise you offer to the public.

**K & M PRINTING CO.**  
5636 North Fourth Avenue  
Phone RApid 6000

*First page of the printers' own folder is shown at left, with back page at right, not as they would be locked up for the actual printing. Picture your own name on the back page and start planning how you will run it*

# COAL

of a quality kind to your furnace. Coal that you will bless — instead of curse — on cold wintry mornings. The price is always fair for the high grade we deliver. You take no chances when your coal is supplied by

**Mack Brothers**  
**2762 Lawrence Street**



*Eleanor Sampson*

*having just returned from a buying trip in the East, cordially invites her customers to call and inspect the new millinery, both imported and domestic, which she has now on display at her beautiful new uptown shop.*



*The Sampson Shop*

*Coldridge Avenue at Vassar Street*

*The inside spread of the printers' folder uses contrast to suggest sales power of good printing, with type fitted perfectly to advertisers' copy. This spread will appeal to every printing user, no matter what he sells*

# ★ ★ ★ Editorial ★ ★

## *Economic Value*

**D**URING THE ATTACK of coditis which the printing industries are undergoing, a new nostrum, said to possess great therapeutic value, has come to the front. As it is pretty certain to have much to do with restoring market stability in our industries, it is well for printers generally to become familiar with it. The name given to the new compound is, "Economic Value." It is a culture of the standard accounting- and costing systems, and is intended to be taken in large doses by entire communities of printers for the purpose of driving out the horrible and destructive bacillus of cut-throat competition.

The power given regional code authorities to gather statistics makes it possible for that body to obtain, month by month, operating and departmental cost statements which, when properly consolidated, will give a composite operating and cost picture of the community's printing industries. But in these average statements, there are always irregularities and abnormalities which more or less distort the picture. To overcome this, the abnormalities and irregularities are "ironed out"; they are brought down or up to the levels of general experience before they are put into the composite. The picture then becomes a fairer average of what is and what ought to be the *values* of each individual item in the statements.

For example, if the item of rent of some establishment is 5 per cent of net sales and that of all other printers in the community is 4 per cent or less, then this particular printer's rent item arbitrarily is reduced to the general average before being put into the composite statement. As the items are scrutinized, every circumstance and condition is considered before the "leveling" process, in order that the composite may be a fair and accurate picture of the community's *economic* set-up. Hence the name, "economic value."

It is proposed that each community shall ascertain its economic-cost values and use them as the minimum costs below which no printer shall sell his products and services. A strict adherence to such a plan throughout the country would soon put the industries on a fair footing and go far towards stabilizing prices. The plan has been in successful operation in a number of communities for several years and is worthy of a more widespread trial under the code being considered.

## *Manufacturer or Distributer*

**T**HE BUILDERS of the printers' code soon ran against a difficulty which puzzled them for some time. Magazine publishers, greeting-card manufacturers, advertising-novelty creators, blank-book manufacturers, and a score of others use more or less printing in their products, some of which they produce themselves, and some bought on the outside. The bulk of their sales is

not from printing but from space or some merchandisable commodity. Where do they fit into the picture?

The difficulty lay in failure to distinguish between the manufacturing part of the business and the distributing part. Printing is a manufacturing process; most printers sell their product and services first, then manufacture it, a "custom-made" proposition. But the periodical publisher and the other businesses which make up stocks first to be sold afterward and whose goods are commodities usable as well by Tom and Dick as by Harry, are distributors. They may use all three of the major processes—typographic, lithographic, and intaglio—in making their goods but the manufacturing part is the minor thing with them. As a rule, they are not even printing-minded; they think only in terms of marketing.

When the distinction between manufacturer and distributor became clear, the code-builders set up what they are pleased to call "National Products Groups," which afford places for these numerous and very important groups of merchandisers.

## *Shoot First; Ask Questions Afterward*

**I**N THE MINDS of many printers, a conviction is growing that our industrial leaders, under the whip of the N.R.A., have been driven too far in an endeavor to encompass every complexity of our highly specialized printing industries. Each edition of the code that has been broadcast has contained an increasing number of "exceptions" and "provisos," evidently incorporated to meet all sorts of eventualities which selfish interests or theoretical bureaucrats imagined might come up in the administration of that instrument. Exceptions and provisos always start arguments. They make for trouble—far more trouble than the trouble they would obviate.

It is little wonder then that 3,500 letters and telegrams from printers throughout the length and breadth of the land poured in on the advisory councils protesting one provision or another of the master code. Consternation is said to have reigned supreme in the offices of the N.R.A. and the august dictator sent for his subordinates to command them to hurry up the finishing touches—they had been entirely too long making a code for the printing industries.

In many ways, the proposed code reminds one of Dickens' "circumlocution office"—it tells how not to do it; how not the printer may conduct his business. The attempt to meet in advance every contingency has resulted in a document too encumbered with the specific to be fundamental. Like the constitution, all instruments of this kind must be broad, fundamental, generic. THE INLAND PRINTER believes that, had the committees and the Government bureaus held to the simplicity of fundamental principles, the industries might have been operating under a code for the past three months. All that was needed was some simple





formula for setting up local and regional organizations whereby printers could be helped to instal and maintain standard accounting- and costing methods, to set up standards of production and uniform methods of estimating, and to provide for the intelligent uses of these devices in marketing our products and services. The coördination of the various organizations and the national tie-up are only incidental, as compared with the importance of better-management methods of the printers themselves. That would have been enough to start with; details could have been added as needed.

Too much delay; printers have grown skeptical. Some are frightened by the ill-advised, ugly threats, emanating from Washington bureaucrats, of what will be done with those who may slip in compliance. Confidence is waning; if there is to be a code, why wait till every *i* is crossed and every *i* is dotted. Let the code come forth! Shoot first; ask questions afterward.

### Freedom of the Press

NOTHING could be more convincing that the newspapers and other periodicals of the land should continue their fight to preserve and protect the freedom of the press than the attitude of the administration itself. Its refusal to allow a paragraph in the newspaper code whereby the constitutional rights of newspapers shall not be infringed by any provisions in the code is, to say the least, a short-sighted blunder. Such a paragraph would in no sense impair the rightful and legal operations of the code, but would still give the newspapers protection of their constitutional liberties.

If Government may censor its own departmental statistics, as recent announcement says is the administration's intention, and give them to the people who pay for them only in such form as suits the political aims and purposes of the ruling party, how long will it be until Government censors will sit in the editorial rooms of our newspapers unless the press now stands firm? The American people are not ready for soviet, Hitlerite, or fascist methods in any form. They didn't vote for them a year ago and nothing has occurred during the past six months to change their minds. For a time, perhaps, the taxpayer may have to put up with statistics censored into propaganda favorable to a political hierarchy because Johnson ran against the reserve board's figures and Wallace got tangled up in commodity prices, but the people will not stand for any Government clamp on newspapers, lest they might publish something derogatory of the "experiments."

But why a newspaper code at all? The work of manufacturing a newspaper is such a small part of the business that there is no more reason for subjecting a newspaper to a code than compelling the pulpit to preach religion under a code. Newspaper competition, indeed if there be any, is not of a business character. Editorial policies and expressions are highly individualized, and by no stretch of the imagination can they be said to compete with one another.

Furthermore, General Johnson has committed a tactical error in attempting to curb the press just at the time when the administration is engaged in a campaign to "sell" the people the virtues of its "experiments." There has been plenty of evidence during the past few months that the "push" of the campaign has eased up considerably. Aside from whatever virtues the several schemes may have, a dictatorial denial of

the press to incorporate in its code the protection of its constitutional rights may be more costly than the administration has reckoned.

### The New Competition

WITH HUNDREDS of other forward-thinking institutions, THE INLAND PRINTER has watched the steady progress of the new competition. Already there is much speculation as to what the N.R.A. will do to it; will it hasten the advance or retard it? While we shall always have a certain amount of competition between the individual establishments, the really vital competition of the future will be between *processes*. Already this is well on the way. Indeed it has reached a point where it is giving grave concern to a number of old, well established concerns, which have stood pat on the processes they have used for years, failed to observe the changing times, and now find themselves confronted with serious losses of business to other processes presenting the elements of lower costs, greater adaptability, and modern attractiveness.

A trade binder recently remarked that whereas in other years practically all of the folders, booklets, and broadsides which came to him for folding and binding were printed typographically; now approximately 85 per cent of them are printed by offset. Even the layman notices the great inroads lithography has made on container labels. Intaglio printing also has made progress in the advertising field. Numerous typographical printers are equipping their plants with the process to hold this business if possible. We all know of the heavy toll on advertising and printing appropriations the radio is taking, and of the number of presses that are standing idle as a result of this new way of reaching the people.

Will the N.R.A. raise the costs of the old processes to such a point that they can no longer compete with the newer ones? Will it stimulate general business to such an extent that the present relative balances between the processes can be maintained? It will be an interesting thing to watch, provided our own pocket-books are not affected, but a serious problem to be met by the concerns whose business may be affected.



### Quads and Spaces

As an operation to cut out the ailments of business, N.R.A. may be successful; but—will the patient live?

Printers wise, will systematize. That means better accounting, costing, and production.

During the three months after the code is signed, and before it goes into effect, printers' basketball- and bowling leagues will be expected to take a holiday and go to school to study the code.

Now is a good time to sort up the cap cases. They must be pretty low what with the constant use of A.A.A., U.T.A., N.R.A., C.C.C., R.F.C., T.V.A., I.T.C.A., R.S.T., W.X.Y., Z.&\$.—oh, what's the use; let it go, let it go!

A common expression nowadays: "I'm going to try to make this do until after the code is signed."

"Merry Christmas to everybody; and a happy and prosperous New Year!"





This Headpiece is from a Woodcut by Geoffroy Tory, *Estimée*, Paris, 1544.

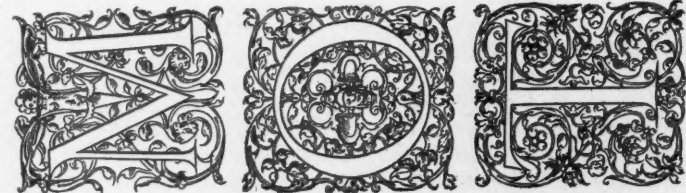
## Geoffroy Tory Initials

**THE FLORIALIZED INITIALS** designed by Geoffroy Tory in the early part of the sixteenth century are still being used in the printing of fine books and manuscripts.

From the day of Tory to the present, designers and engravers have been unable to design initials that will surpass, in beauty of proportion and ornamental value, initials of the type shown on these pages. Strangely enough, Tory believed that the shapes of all the old Roman capitals had been proportioned according to some part of the body of a perfect man. It was according to this conviction that he re-proportioned and redesigned the old Roman capitals, setting down definite rules and formulas for the design of capital letters. To quote part of his description of the capital A: "The broad leg of the A is one-tenth of its square in width, and the other leg one-third as wide. The transverse limb should be three-fourths as wide as the broad leg, as you may see by the drawings herewith made and duly proportioned."

It is debatable whether or not Tory was correct in his belief that the old Roman capitals had been designed proportionately to different parts of the human body, but let us be satisfied since that belief served him so well in inspirational value.

Tory's great ability was not limited solely to the engraving and designing of type. His broad scope of activities proclaim him to have been painter, draughtsman, engraver, bookbinder, author, printer, philosopher, teacher, and reformer. In no one of these fields



Page Thirteen

One of those who was influenced to recast his old Roman letters was Robert Estienne and it may safely be said that Tory cut the new Roman and Italian types for him, as they were distinctly of his style and Garamond was not at this time capable of executing such a work. These types continued in use up to and beyond the French Revolution.

So great, so noteworthy was this publication of Tory's that the honor of being King's Printer was conferred upon him, by Francois I, in 1530, shortly after the book was released. This was an honor which Francois had not conferred before upon any one. Although there had been other King's Printers, Tory was the beginning of an uninterrupted line.

Before and after the printing of "Champ Fleury" Tory printed, for himself, numerous volumes and editions of "Hours of the Virgin." The period of their printing extended from 1524 to 1531. He had been granted protection in the use of his engravings and ornaments over this period by Francois I—any other printer using the same would be fined and have his "Hours" destroyed.

The "Hours" that Tory printed were in quarto and octavo sizes with borders and many illustrations; some were beautifully executed, while others were not so well proportioned and had borders that did not harmonize as well as they might have. The 1524-1525 volume is held to be one of the best.

Much of the finest work which Tory created was for use in his Books of Hours. The type of work varied according to the place the books were to be used. In the above-mentioned quarto edition that was printed in 1524-1525, there are sixteen complete engraved borders. In order that the repetition of these borders might not be too monotonous, Tory repeated each one on the recto and verso of each leaf, which arrangement took up the first thirty-two pages. Then this order was repeated throughout the book.



Page Fourteen

These borders are composed of arabesques on the sides of which, from time to time, appear the words "Geoffroy Tory," "Non Plus," and other words. The "Non Plus" being taken from his *Pot Casse*. At the foot of certain borders, Tory worked into the arabesque a crowned F (the first letter of the King's name) and a crowned C (the first letter of the Queen's name). At the foot of another border we find the *Pot Casse*.

The *Pot Casse* (broken pot) is a design that Tory used as the mark of his bookshop. This broken antique vessel represents Tory's daughter, whose career was shattered by death at the age of ten. A book, secured by padlocks, upon which the vessel rests, suggests her literary studies. A winged figure at the top suggests her soul flying to Heaven. The device, *Non Plus*, suggests Tory's great grief at the death of his daughter.

Another of Tory's books, "Adolescence Clementine," is noteworthy in that it contains the accents, cedillas, and apostrophes which Tory so actively advocated in his "Champ Fleury." One interesting reform that can be seen in this volume is in the title page. Here, where other typographers would have reduced each line of type succeeding the first by at least one size, Tory arranged the sizes of the types in relation to the importance of the words. This change, which was a step toward present practices, may not be so attractive to the eye but it is at least more logical. It is believed that Tory got this idea from the arrangement of ancient inscriptions.

"Adolescence Clementine" was the last book printed by Tory. He died shortly after its publication in 1533, leaving untold bequests to the French people and to mankind.

It is regrettable that one who had such a diversity of accomplishments and who played such an important part in the evolution of printing should be so little known to the printer and reader of to-day.

J. P. W.

Spread from the house-organ of the Stone Printing and Manufacturing Company, Roanoke, Virginia. The pages are set in Bruce Rogers' beautiful Centaur face and feature a headpiece and seven initials designed by Geoffroy Tory early in the sixteenth century. The text describes Tory's work and gives a resume of the revolutionary printing practices he advocated

# Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

WILLIAM T. ALTMAN, of Spartanburg, South Carolina.—Except that the top band is too near the type, and the lines of the signature are too closely spaced, "The Man Behind the Gun" blotter is attractive and effective. As a result of contrasting light and bold types, and a spot of ornament below the name, LeGette's letterhead is too choppy, to which the arrangement, lacking so in unity, contributes. All three letterheads appear too weak, for the most part due to use of extremely light, delicate, cursive type.

GARRETT & MASSIE, Richmond, Virginia.—The folder "Color Adds Value" is a fine example of printing, and at the same time an advertisement which should convince everyone of the advantages of color. Of course, that means additional runs through your presses and more business. The twenty-four-point subheads on the inner spread, "Color for Attention," "Color for Emphasis," and so on, point out functions of color in printing and are more interesting and effective since each is printed in a different color—violet, orange, green, orange, and blue following in order down the second page. Excellent work on the color illustrations featuring page 3 demonstrates the skill of your pressmen on this type of work.

THE HOUSE OF HARTMAN, Los Angeles.—"The King Is Dead," relating the demise of his Satanic majesty, the Chiseler, is in general an effective circular. The use of rules in pale green and gold, two of the three colors employed, the other being black, and the characterful Beton type are outstanding features. On the India-tint paper, the color combination is unusual, pleasing, also effective. With body in sans-serif oblique, however, the upright stick-up initials constitute a rather unpleasant contrast of direction. As a matter of fact, since the design is arranged on either side of a vertical axis—considerably to the left of center, by the way—consistency would be better if the text were in upright letters.

TUCKER PRINTING COMPANY, of New Philadelphia, Ohio.—Specimens, particularly the letterhead, envelope, and other stationery, are far above average on typography and color printing, yet one of those we like best, your own, is in black only. Here you achieved a striking contrast and modern effect without resorting to anything freakish. Another particularly fine letterhead—possibly, in view of the use of color, better than your own—is that of the Endres Floral Company. Our only suggestion is that the two lower lines in each are spaced too closely. We remember your fine work from "away back when" and, as Artist John Nolf says, "in the days that wuz," and

are glad to note you still lead in achieving a high degree of quality and effectiveness by simple methods without going freakish.

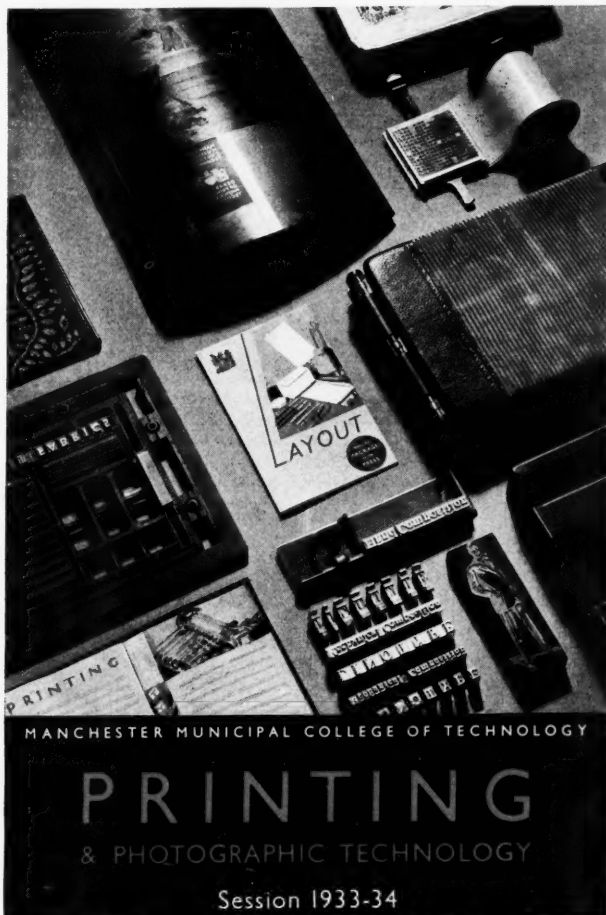
THE KEYSTONE PRESS, of Sacramento, California.—Typographically, the East Lawn booklet is attractive; it's characterful, too. The front design should be set higher, also conform more nearly with page proportions by being narrower. By placing the illustrations at the top, and arranging the title in two lines instead of one, and just below the picture, the objective would be attained. While in light sans-serif the text pages are pleasing, the type is not clear enough on rough paper in the small size. Note, too, that while the brown is quite dark, the initials in the green, a relatively lighter color, stand out too much. They give the effect of advancing, standing closer to the eye than the text in brown, which should not be so. When printing forms of type in colors, the object should be to use the color stronger in tone for the weaker units, for example, the smaller and lighter body type.

MARTIN PRINTING COMPANY, of Clinton, Missouri.—Layout is interesting and display effective on the blotter, "Need Revitalized Advertising." In fact, the only fault is crowded lines, particularly those printed over the yellow panels at the sides. More space is required between lines because of the wide letterspacing applied to some in order that all would be even measure. Spacing between lines should be increased proportionately as space between letters and words is increased. You should avoid squared groups, where to achieve them some lines must be noticeably letterspaced. When some lines are letterspaced and others not, an uneven and spotty effect results. Though it is not now too small to be read with reasonable comfort, the body of the blotter might well have been set in type a size larger, with the measure increased a bit to partially compensate.

ALEX G. HIGHTON, INCORPORATED, Newark,—"How to Get a Bargain in the Purchase of Sales Literature" is commendable all around.

The manner in which the lines on the title appear—each being separated by eight or ten one-point rules printed in green, the second color—gives the page distinction and impressiveness. We believe, however, the appearance would be improved if the whole design were moved off center to the right and up a bit, instead of being centered from side to side and placed so near the bottom. Your small advertisement for Demirjian is remarkable. As originally set in the newspaper's composing room and printed, the copy just seems to fade out of the scene, blending in with the editorial copy in adjacent columns. We have seen excellent demonstrations of advertisement designing which, though perforce small, commanded attention, but none, as we recall, more striking and convincing than yours.

THE DIERS PRESS, of Seattle.—Succeeding issues of the Northern Life Insurance publication match in excellence the June number reviewed in August, when two text pages were shown, and the cover shown full size last month. THE INLAND PRINTER is confident no other such publication issued today surpasses it in excellence of typography and presswork, and that goes for plates and paper, excellence necessary to the rest. What is more, few publications approach *The Northern Light*. Readers interested in seeing just how fine printing can be should write the company (at Seattle) for copies. Although very beautifully printed, *Aurora Borealis*, another publication of the company, does not compare. With Bookman text and Ultra Bodoni heads, it lacks



Striking offset-printed cover of school catalog, showing, among printers' tools, an offset plate, a chase, linotype mats, and monotype matrix case



**Northern Illinois  
EDITORS' and  
PUBLISHERS' DAY**

**FRIDAY, OCTOBER 27, 1933**  
**Mount Morris, Illinois**

Direction of Mount Morris Kiwanis Club  
Courtesy of Kable Brothers Company

*Front of novel folder designed by Hec Mann, of Kable Brothers Company, featuring clever rulework in design*

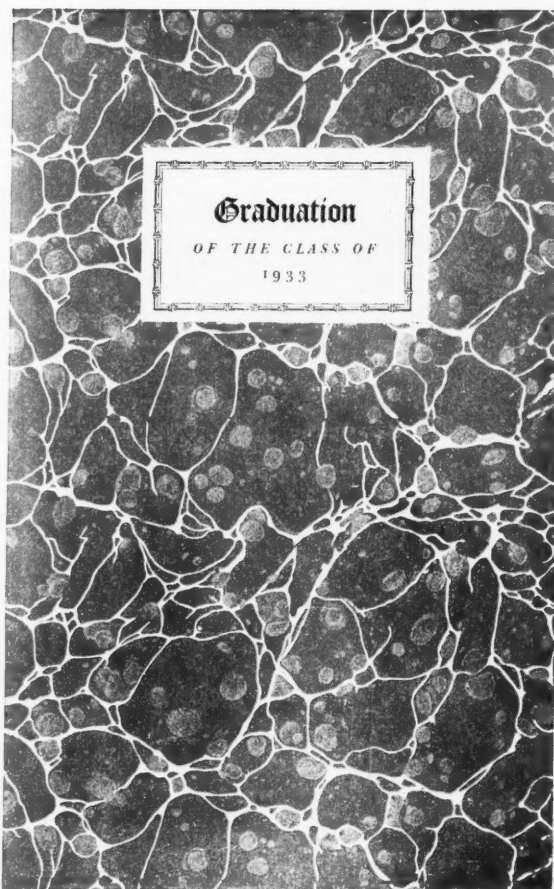
the typographical class of the other. While the two faces are of different roman strains, the effect is better than we would, without seeing, believe. The weight of the Bookman, being heavier than average old-style romans and Bodoni Book, compensates somewhat for the lack of harmony of form between it and the Ultra Bodoni.

THATCHER PRINTING COMPANY, of Plainview, Texas.—Your blotter, "It (NRA) will work and prosperity will return if all will unselfishly support it," is fresh and effective in arrangement, and colors are good. If you will consider it critically, you will sense an effect of congestion. This is due particularly to the very close spacing of the two title lines and to the ornaments, specifically, the brackets at the sides of the group in the lower left-hand corner and the flourish above the bracketed lines. By eliminating these, and by dropping the signature logotype in order that four or six points more space could be introduced between the lines, decided improvement would result. Cut a blotter apart, rearrange the parts as suggested, and see for yourself. The Slagle letterhead is effectively arranged and given character and strength by the paneling. However, the hairline rule is a wee bit too weak and where, at the ends of the second display line, it is used double the effect would be better if the rule were in line with the center of the type instead of the base of the letters. Look at it again.

SMITH PRINTING COMPANY, Fitchburg, Massachusetts.—We like the arrangement of the title of your folder. Set into the mortise of the wide silver band across the top is a panel printed in black. With rules at left side and bottom of this panel wider than those at top and right, the effect of thickness is given to the panel containing the words, "Wednesday, Nov. 1," and so suggesting a desk calendar pad. It

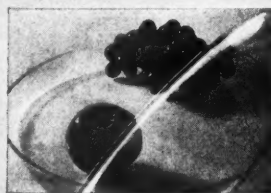
is striking, interesting, and distinctive because of the calendar suggestion so simply created. Lines near the bottom, however, are crowded. In view of the character and strength of the front, we are at a loss to understand the too-plain treatment of the third page, which, it seems, should suggest a relationship to the front. It is too flat. A silver band across the top, but not necessarily as wide as the one on the front, a decent spot of ornament under the head, and a larger initial would give the page the body necessary to better match and suitably accompany the first page. The bottom of an initial, remember, should align with the bottom of the last line alongside, as it should be in line at the top with the top of the first line. As this couldn't be effected with an initial letter of the size employed, it should have suggested a larger one.

H. M. IVES & SONS, of Topeka, Kansas.—While no fault can be found with the simple, centered arrangement of The Seymour Packing Company's letterhead, which is shapely and dignified, the letters used—particularly the Copperplate Gothic—are too commonplace, and the lines are crowded. With the same faces, the effect would be improved if the ornate dash were omitted and more space introduced between lines and between the trademark and the first line. Due to use of a larger size of Ultra Bodoni for beginning letters in the all-cap name line, there are unsightly gaps between the "T" and the rest of the first word, and between the "P" and the rest of "Packing." In view of the fact that the smaller of the two sizes is too high to permit of being cut into the initials "T" and "P," the other letters should have been letterspaced to obviate as far as possible the wide variations. In using letters open at the bottom,



*Attractive cover of souvenir booklet issued by the Government Printing Office for graduation of apprentices. The label is printed in black on light green stock, pasted to a darker green marbled paper, French folded. This program is typical of much of the fine printed matter inspired by George H. Carter, Public Printer*

Das vornehme Haus erfordert auch die innere eine stilgerechte Gestaltung. Sie muß sich in allen Kleinigkeiten des täglichen Lebens widerspiegeln. Wer daher nicht das langjährende GlasUL in selbstgefundene Öfen aus dem guten Pfund einen Trank schenken zu können? Also-Gläser vereinigen mit allergrößter Sachlichkeit vornehmste Endlichkeit in neuen Stilleiten, sie geben dem Innern jede Wohnung den Zug der höchsten persönlichen Eleganz. Man schätzt Also-Gläser nur in führenden Spezialgeschäften, durch Warenhäuser und Versandgeschäfte. Wenn man sie nicht besitzen, dann nur der Spezialist ist in der Lage, dem Liebhaber dieses wahrhaft edlen Kunstzeugnisses mit einer großen Auswahl zu dienen.



AGA  
GLASWAREN

*Modern display from "Graphische Nachrichten," Berlin, with fitting illustration fitted in from gravure print by J. G. Mailänder, Stuttgart. Note how display lines up with top, bottom, and left of cut, while text lines up with the right of the cut. The type matter is printed in brown ink, the cut in black, on white*



**Graduation Exercises**  
UNITED STATES  
GOVERNMENT PRINTING OFFICE  
APPRENTICE SCHOOL



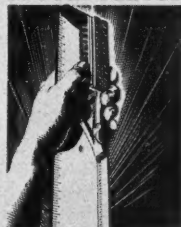
CLASS OF 1933

HARDING HALL - WASHINGTON

AUGUST 3, 1933

Title page of graduation program, cover of which is at the left. End leaves pasted to marbled stock of cover, which forms border

**SCHLICK  
BARNER  
HAYDEN  
INCORPORATED**



**ADVERTISING  
TYPOGRAPHY**

1919 EAST NINETEENTH STREET, CLEVELAND, OHIO - PROSPECT 0019

The W. R. MATTHEWS COMPANY and TYPE ART, Inc. are merging their facilities. Accepted as real craftsmen by the most exacting buyers of typography and proved as business men by their business records, these two companies are consolidating their separate organizations—not from the necessity for greater fiscal strength or even the obvious operating economies that naturally follow such a merger. Rather, this step is being taken to provide craftsmanship that is unsurpassed and to bring together two organizations whose typographic ideals and conceptions of service are definitely in step with the new tempo of business. The individual members of SCHLICK-BARNER-HAYDEN, Inc. need no introduction. Their active participation in the affairs of the new company assures an alert and experienced management, and their personal attention to their clientele lends authority to every customer contact. On November First this new organization will be at your service. New in name, it introduces no new facts. New in its larger capacity to be of use to you, it imposes no interruption of old contacts. It puts at your disposal an organization that brings new typographic possibilities to Greater Cleveland.

Attractive spread of French folder in black and blue on white stock, announcing a new firm in Cleveland. Original is 14 by 10½ inches. Fold comes to left of "Street." Note margins and distribution of white space, also, although type and lettering are ultra-conventional, arrangement makes the display thoroughly modern

like "T" and "P," the difficulty is always experienced and, if fine work is to be done, the letters in question should be mortised, or the effect of unequal spacing be eliminated some other way. We believe the general quality would be greatly improved if Bodoni were used for the second, third, and fourth lines, although the Engravers Roman is not an unpleasant contrast with the Ultra Bodoni which is used in the main line.

THE VEEJEE PRESS, of Monrovia, California.—Your letterhead and the blotter "5892" emphasize the peculiar merits of Goudy Old Style for general commercial printing. It has a modest, decorative quality and a swing which, while a handicap on bookwork, make it desirable in display, particularly letterheads, business cards, and the like. For the small printer without a wide range of types and who must turn out work for many lines, it is one of the best type faces. The letterhead would be better if the lines beneath the name were spread at least one point more. Real novelty is reflected by the menu of "The Bean Pot" restaurant, die-cut in the form of the pot, effect being heightened by the dark brown stock. We note the design on the front of the Chevrolet folder is centered vertically. As placed, it is uninteresting as to position, violates proportion (with space above and below the design equal), and is bottom heavy. Remember, due to an optical illusion, a unit in the exact vertical center appears *below* center. Again, the word "announcement," set diagonally in the rectangular mortise in the cut, is disturbing, due to conflict in direction of lines and resultant unpleasant white areas.



Edgar A. Peterson, of Council Bluffs, Iowa, made this Christmas tree of type, ornaments, and rules in black

VIRGINIAN PUBLISHING COMPANY, of Lexington, Virginia.—You are doing fine work, eminently suitable for representing a university (Washington & Lee) which requires a degree of dignity and must make the most of its limited expense allowances. Good types, well spaced and nicely printed on good paper, leave nothing to be desired. The work doesn't have a high degree of distinction and impressiveness, features less vital in work of the kind than in display advertising, selling booklets, and the like, where attention-arresting factors are of most importance. Details that might be improved are the lines under the cut on the first inner page of "General Fiji," where Copperplate Gothic contrasts unpleasantly with the light, old-style roman, the effect being aggravated by crowding of the Copperplate lines and their proximity to the roman text below. Lines are also crowded in the masthead on page 4, where the sans-serif line introduces another unpleasant contrast. Too, there is not enough white space around heads throughout the booklet. Set in the beautiful Garamond, the title page of the scholastic press program would be improved by more space between lines of the several groups. The effect of crowding is pronounced because there is so much space between the different sections. Best among the specimens are the "Football Schedule" blotter, and the booklet, "Lee the Final Achievement."

DET BERLINGSKE BOGTRYKKERI AKTIESELSKAB, of Copenhagen, Denmark.—"To Hundrede Aar," evidently a history of printing, or of the company, from 1733 to 1933, is an attractive and substantially casebound book. It is as well executed in all respects, especially where platemaking and presswork are concerned, as any book on any subject we have seen in a long time. Indeed the excellence of the inside is such, we believe it justifies a much more expensive binding, cloth- or leather covered. However,



Earl Emmons created this striking cover for the Monotype Typographic Group, New York City. It is in blue and red.

1889

1933

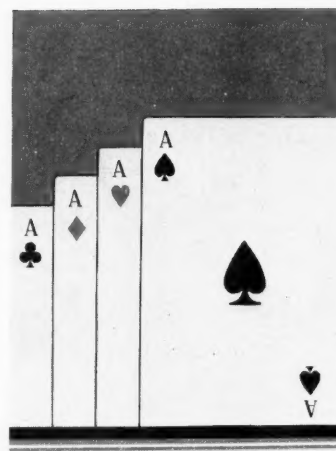
FOUR STORIES  
15 ACRES OF FLOOR SPACE  
COVERS THREE CITY BLOCKS  
WORLD'S LARGEST MANUFACTURERS OF COIN OPERATED MACHINES — A \$10,000,000 BUSINESS  
BUILDERS OF OVER 900,000 SUCCESSFUL COIN OPERATED MACHINES

James Mangan, ad manager, makes sure nothing printed for Mills Novelty Company is conventional. This self-covered booklet front features a cut printed in two colors in a novel way and decidedly informal whitening-out. It is worth studying

if it were not for a slight curling of the board backs and damage in transit from overseas, the first impression would equal the last. With a pleasing type-set design printed in black and a good decoration in red on the parchment-like stock which covers the boards, the front design is pleasing. The marvelous feature is the manner in which very old specimens, naturally in none too good shape and also heavily printed on wet paper, are reproduced. Whether with the line- or screen plates, reproductions are sharp, clear, and clean, without the letters in the least suggesting sawtooth edges, so common when letters are photoengraved. The volume is expressive of a prevailing trend, in that it is the product of two processes. With an unfinished paper used, most of the illustrations are offset. An insert at the back, showing current work, is the exception, being printed letterpress on coated paper. Typography of text is excellent, a relatively large size of type, amply, yet sanely leaded, being used.

DOUGLAS A. DUNSTAN, of Sydney, Australia.—Fine work! We are particularly impressed with your use of one of the best devices of modern layout, solid geometric panels in color, which you use with telling effect in structurally simple layout. This style is effectively represented by title page and inner spread of the Green Press folder, capitalizing your success in our cover competition. It is a striking style of work, which, though rather widely employed, could be used even more, since it permits of colorful effects at minimum cost. One of the merits is that it discourages the use of type ornaments which might otherwise, as is usually the case, be used too extensively. Equally outstanding are the book labels; in fact, only three items justify faultfinding. The Ultra Bodoni is unsuitable for all-cap composition, especially when the lines are closely spaced. The "Hannele" program of the Impressionist Theatre emphasizes this fault, the effect being worse because of the extreme letterspacing in some of the smaller lines. As a result the tone is spotty and the effect detracts from attention. At its best, which is not true here, all-cap composition is difficult to read. Lines on the title page of "Typographical Excerpts," set in Cooper Black, are too closely spaced. Where there are but two or three lines, as on a card, this letter can be closely spaced, but where many appear, as on this piece, there should be more space. The highlighted Broadway style is ugly and, so, the Ponsford folder is unsatisfactory. For just a word or two, on the right occasion, the style may be used to good effect.

DOUGLAS PRINTING COMPANY, Jacksonville, Florida.—Your specimens are well arranged and, while the best and smartest type faces are not evident, you use good ones. A tendency to use rules in a decorative capacity, as at one side (in red) of the lines "Service," "Quality Printing," and "Promptness" on your blotter, should be curbed. Such use ordinarily results in complexity. Aside from the red introduced, they do not adorn, and the unpleasing form of their arrangement here offsets whatever merit is due them because of color. We agree that they direct attention to the lines, and yet a simple panel around in color, or a band



MORE  
PROFIT  
FOR YOU!

Face of folder by Eino Wigren, of Cleveland, for a modern contract-bridge scorer

or bracket at one side (where the lines should be flush), would have the same effect in directing attention to the lines and, because of better form, look better. While red dots are too prominent and initial is much too small—not even high enough for two lines alongside, whereas three are indented for it—the blotter is otherwise all right. The initial appears to be floating in space rather than being part of the type group. While there is merit in the Douglas business card, with type matter in two narrow groups—one at the left and the other at the right—extreme letterspacing of some lines is a serious fault, particularly because these are very closely line spaced. The lower-case initial letter, in red, starting "Douglas" does not fit and is ugly besides. It seems odd that the most important words in the largest type should have been started with lower-case letters when all other words normally capitalized are so set. On the more formal card, Goudy Old Style and the imitation engraved face combined there constitute an unpleasing combination. One is free, hand wrought, and rather monotone in style, the other mechanical, with fine hairlines.

THE FOSS-SOULE PRESS, of Rochester, New York.—Doubtless, as you suggest, you could have spent three or four times what you did on "The Indian and His River," or have turned it out for less. To your statement that you aimed at the adequate we can say "amen." We cannot, however, see how more expense would result in a binding more suitable or prettier, or make copies of the book (stories and legends of the Iroquois Indians) more satisfying. What accounts

for this? First, the board backs are covered with paper suggesting birch bark, though the color—somewhat of a pink-salmon hue—is not the color of the birch we know. Mottled, in two tints of the particular hue, as the covering paper is, the oft-mentioned birch canoe of the Indian is suggested admirably. Black cloth is glued over the hinge, extending about half an inch front and back. The title, an attractive arrangement of type, border, and illustration—in itself a page design in miniature—is printed in gold on a black label, glued on. Incidentally, the mottled covering paper is used for end leaves. The typography of the excellent title page is interesting and attractive. Now, for one thing we do not like. The titles of the poems ought to be set in type providing more contrast with the text than caps of the same face. Definitely larger caps would not do; certainly, too, a sufficiently larger size in upper and lower case of the body style, or a similar face, would be undignified and too advertisement-like, as would bold roman. Yet, the pages lack "color." What is in our mind, suggesting all this, is perhaps the possibility of some old English type, say, Goudy-text. However, it seems that would require some use of the face on cover and title page. Indeed, it is a case of feeling something is missing, yet being unable to suggest a change to achieve what is desired without introducing some objectionable quality. In the use of the caps in the heads, you at least followed the safe plan.

HOOPER PRINTING COMPANY, San Francisco.—We have seen many birth announcements, but few that approach in novelty and interest the one which heralded the arrival of L. Gordon Hooper, Junior. For the benefit of readers anxious for new ideas, this wee folder folds at the top, the front lacking a quarter of an inch of reaching the bottom edge of the back. The novelty comes in the association of Hooper, Junior, with the N.R.A. On the front, the now well known eagle, as though flying across space, is printed in deep violet, with a small baby cut in light blue supported in a looped cloth by the talons of the eagle. Below this combination of cuts in two colors, the words "New Recruit Arrives" appear. For this type, the delicate blue tint is weak. While, ordinarily, the initial letters in caps, because stronger than the lower case, would have been printed in the weaker of the two colors, you have very properly printed them in the stronger. By so doing the letters N.R.A. stand out in the deep violet used for printing the eagle. It is all very clever. Mention was made of the front leaf being shorter than the back. Along the strip of the back, showing when the piece is folded, the words "We did our part" appear, but it is only by raising the front flap that what it is all about is really disclosed—the name of the youngster and the date of his arrival. The latter is expressed thus: "Effective July 30, 1933."

C. E. BAKER, of Huntington, Pennsylvania.—Specimens executed by pupils of the Pennsylvania Industrial School are considerably better than are done in average school shops. Arrangement is structurally simple, a most important quality, and there is nothing bizarre or complex in any of the items. The lines are sometimes crowded, as, for example, on the neat booklet cover, "The Program of the June 20 Commencement Exercises." If the lines of the upper group were spaced approximately six points farther apart, the effect would be greatly improved. This is true, not only through overcoming the effect of crowding, but because (with the type matter extending farther down) the amount of space between it and the crest, printed in gold between the two type groups as an ornament, would be reduced. There is too much space

**F**or Richard's Almanac and the Gazette are to-day the most famous & valuable of this type of publications. In his autobiography Franklin says: In seventeen hundred and thirty-two I first published my Almanac under the name of Richard Saunders. It was continued by me about twenty-five years and commonly called Poor Richard's Almanac. I endeavored to make it both entertaining and useful, and it accordingly came to be in such demand, that I reaped considerable profit from it: vending annually near ten thousand. I observing that it was generally read, scarce any neighborhood in the province being without it. I considered it as a proper vehicle for conveying instruction among the common people who bought scarcely any other books. I therefore filled all the little spaces, that occurred between the remarkable days in the Calendar, with proverbial sentences, chiefly such as inculcated industry and frugality, as the means of procuring wealth, and thereby securing virtue: it being more difficult for a man in want to act always honestly, as to use here one of those proverbs: It is hard

for an empty sack to stand upright. In the conduct of my newspaper, I carefully excluded all libeling & personal abuse, which is of late years become so disgraceful to our country. I however I was solicited to insert anything of that kind and the writers pleaded, as they generally did, the liberty of the press: and that a newspaper was like a stage-coach in which anyone who would pay had a right to a place: my answer was that I would print the piece separately if desired, and the author might have as many copies as he pleased to distribute himself: but that I would not take upon me to spread his detraction: and that having contracted with my subscribers to furnish them with what might be either useful or entertaining, I could not fill their paper with private altercation, in which they had no concern, without doing them manifest injustice. These things I mention as a caution to young printers, & that they may be encouraged not to pollute their presses, and disgrace their profession by such infamous practices, but to persevere steadily, as they may see by my example, that such a course of conduct will not on the whole be injurious to their interests.

This Franklin page, illuminated by hand, was set in the Donat Type, the first known movable type of Gutenberg (orig. 1440) and was printed on hand made paper on the Gutenberg Press from the Gutenberg Museum in Mainz, loaned to A Century of Progress International Exposition, Chicago, 1929, and exhibited by The Cuneo Press, Inc.

Only English text printed in Donat type on Gutenberg press replica, exhibit of The Cuneo Press, Chicago, at A Century of Progress. It is hand illuminated in red, blue, and gold



**S**uidim buit fiodlaig san  
brón san buaire,  
Suidim buit suaireas, sean agus só,  
Suidim buit sean agus grá na féile:  
Go raibí grástan dom-míluc it' éiríde  
go deo.  
Dorain Óhúisúinn

First and inside pages of Christmas greeting in Gaelic, produced by Brian O'Higgins in Ireland. Black, green, and royal blue, the blue (a fugitive color) reproduces lightest



above this crest in proportion to the amount below, but, more important than this, the spacing accentuates the effect of crowding of the lines above the crest. In view of the old-style characteristics of the type used on the front, we regret that the major part of the text is in a modern, machine face. And furthermore, as the program proper (pages 2 and 3) is in old style like the front, why were the names of trustees on the inside back cover set in the wide Copperplate Gothic? Watch spacing of lines; a tendency to crowd is the fault most frequently noticed in the school's work. It is one of the simplest of composition faults to overcome.

CHISWICK SCHOOL OF PRINTING, of London, England.—We have spent some time examining the numerous specimens of work you sent, and have enjoyed every minute. Too, we feel we have benefited considerably. Every item bears evidence of having been intelligently and painstakingly handled from first to last. Where so-called modern ideas of layout are followed, they are not the objectionable ones, and they are so skilfully utilized they are not only impressive but leave a very pleasant taste. The presswork matches the excellence of layout and typesetting. Indeed, if there is a fault to be found with the work, it is that spacing between words is sometimes wider than between lines, something this writer particularly objects to. Line unity, both from the standpoint of appearance and clarity, demands less space between words than between lines. The effect of a word in one line tying in with one in another is bad. In the case of the title page of "A Real Error of the Press" your attention is called to a point in line-spacing that we believe has significance in many applications. The spacing between the line "Chiswick Polytechnic" and the line "School of Art" is greater than between "School of Art" and the line "Printing Department." If our interpretation is

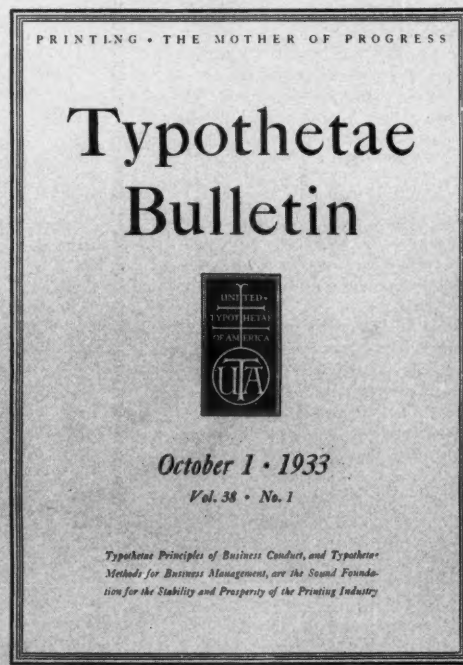
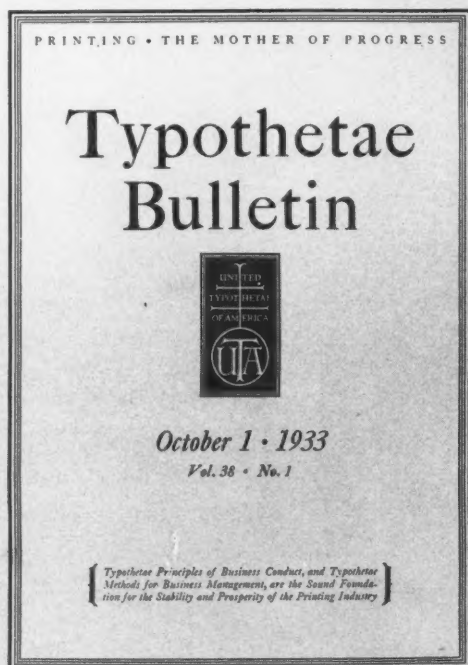


*An interesting poster design, produced by apprentices and printed on a mottled paper to suggest an effect of clouds in the background*

right, the reverse should be the case. Possibly, however, the printing department is a subdivision of the School of Art and the School of Art is one of the divisions of the Chiswick Polytechnic, in which case your spacing would be proper. In short, lines closely related should be set closer than lines which are not.

H. C. ADAIR COMPANY, of Chicago.—Of the three booklets, we admire most the one entitled "The Combination." Its general layout design, including typography, is striking, and in no sense complex or bizarre. The cover, featured by a large illustration of a dial printed over a solid section of a circle in gold—bled off the upper left-hand corner—with the words "The Combination" below, is unusually impressive. The black and gold combination on green stock is an effective one. We also admire the typography of the text, in a large size of Kennerley, and the presswork is excellent. The arrangement of the regular text pages of the "Osaka" booklet, following the rectangular motifs in paneling and with the halftones bled at the side, is unusually striking. Even the use of the ultra-conventional Bookman for the text doesn't detract at all from the modern effect, the quality being so exceptionally well reflected in the layout. However, cover and title page are not attractive, because of the decided contrast between the types used, and complexity of arrangement. Contemplate these pages with the text, and you will have the equivalent of a sermon on simplicity and its advantages. Simplicity does not mean plainness, but the grouping of the parts of a design into as few units, factors of eye-appeal, as possible. The text (in a modern roman) of the booklet, "Looking Back at 1933," shows the ill-effect of line-crowding. At least one point, and possibly two points, should be added between lines. If it were considered undesirable to reduce the size of the type to permit of more open composition, the measure might be wider. Inasmuch as margins at sides are wider in proportion than at top and bottom. Presswork is of good average quality, and we cannot conceive of the customer being otherwise than satisfied.

EDGEWOOD PRINTING SHOP, Greenwich, Connecticut.—The specimens which you submit are



*Editor Harry Hillman deserves much credit for the new, smart cover (left), which achieves color and a contrasty distinction along with considerable dignity. The example at the right offers an interesting commentary on the benefits that may be obtained by the addition of a little space between lines*





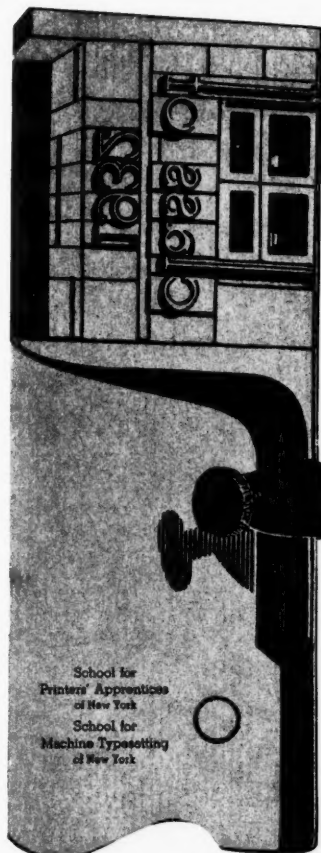
## An Announcement by GENERAL ELECTRIC

The "GE" emblem on the cover of this booklet is die-cut, allowing the building on page 3 to show through as a most impressive background for the company's widely advertised trade-mark

commendable as school work, most interesting and excellent is the program for the music department production, the reference being to the cover rather than the text. Over the white base of the Japanese paper is a gray pattern suggesting an effect of looking through the branches of a tree. Kennerley, printed in red, makes an unusually pleasing appearance against that pattern background. We regret the handling of the inside pages is not as satisfactory. While there was plenty of space for spreading out the lines, they are crowded. Again, the heads are too small in relation to the text and not, as they should be, spaced apart in such a way as to be more emphatic in relation to the text. Note that the back margin is wider than the front margin, which is entirely wrong, and that the bottom and top margins are too wide in relation to the side margin. It is certainly unfortunate that the inside pages, for which a soft, thin paper, also suggesting an oriental atmosphere, was used, are not more in keeping with the fine cover. While the arrangement is interesting, your Edgewood School Athletic Association letterhead is unsatisfactory because rules and ornaments in orange are entirely too prominent in relation to the type, printed in a rather light green. This type, Copperplate Gothic, is an ugly one and one that should be used only where an effort is made to simulate the effect of the copperplate engraved work, which, as a rule, is not ornamented in

any way. Indeed, copperplate printers and engravers are getting away from the traditional types of the process. If the rules were thinner and the type printed in a stronger color, this item would be improved. Other specimens call for no serious, adverse criticism.

HOOD-HISERMAN-BRODHAG CO., Charleston, West Virginia.—That was a lot of fine work you sent us. We regret the colors used make it impossible to reproduce some of them, as they constitute lessons in distinction and impressiveness many need. Your new letterhead in black, two greens, and gold strikes a genuine new note—in fact, we have never seen anything like it. Following a spot of ornament and the telephone number in small type are three bands,

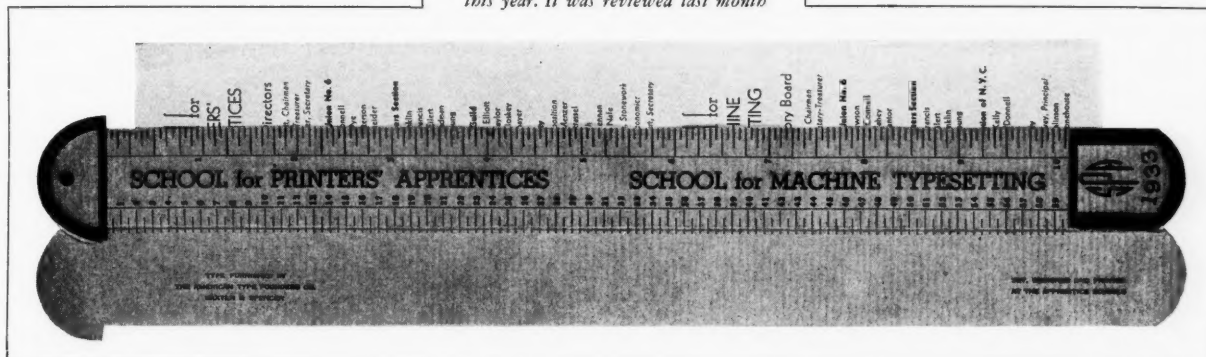


Die-cut graduation-program booklets by School of Printing Apprentices of New York. Design above was feature of 1932 exercises, as one below was this year. It was reviewed last month



The word "Ink" is in six colors on the face of this meeting folder. One lockup sufficed, as the guides were changed to get the various angles

marked off by rules in the darker of the two greens. Thus these three bands, with about a pica between (requiring six one-point rules) run clear across the sheet and are of varying depth. For a space of about an inch and a half from each side, white paper appears between the rules except for three stars on each side, these graduating in size as the panels change in depth. Between these open lateral spaces and the rules are solid panels, printed in gold, over which the type in black appears. There is really nothing of consequence to criticize in any of the work. We do not like as much decoration as is evident on the title page of the Louis Glass Company catalog where, between each letter of the word "Catalog," there is a dot in the second color, with bands of small triangles above and below in the same green. In our opinion, the line of type, without decoration, would have been much more satisfactory. The triangle above the signature on this page is displeasing, and we believe you will agree that if the word "Catalog" were closer to the halftone, printed in green with the name of the company and address overprinted in black, and if the signature group were centered, the whole page would be better. It is all right to arrange designs off center, but not to center part of a design and set the rest off center. Where used, initials are too far from the surrounding type and too small in relation to the size of the text type. But the



**I**NDIFFERENT typography and inferior printing lie when they are used to represent an estimable business; it takes GOOD printing to tell the truth about a good product or service.

Green Press and its reputation have been built up to their present standing because this fact has been believed in and fostered.

This folder has been produced as an example of good craftsmanship and successful endeavour.

The cover designs shown opposite, and also these two folders, are in the modern trend of typography. The new Spirit of Modernism is tractable, and exact are its possibilities in the selling mission of typography.

After all, the selling power of the printed word is the real measure of the value of a piece of advertising. This is maintained by attractive printing, which should always be sound in its essential design, and faultlessly produced.



EXTRACT FROM "NEWSPAPER NEWS" JULY, 1933

"Mr. Dunstan, overseer at Green Press, secured 27th and 28th places in the world-wide competition conducted by The Inland Printer. Leading American, German and Scandinavian designers competed, and the task set was to design a cover for The Inland Printer. A condition of the competition was that nothing could be used which was not available in a composing room. Mr. Dunstan's covers were head-out in metal."

GREEN PRESS LTD. FRANKLIN STREET, GLEBE TELEPHONE M.W.2528

*Spread of folder issued by the Green Press, Glebe, Sydney, Australia, to feature cover designs by its foreman which ranked high in the recent contest conducted by THE INLAND PRINTER. It also features geometric decoration, and is printed in black, green, and brown, colors of the covers*

presswork is good, demonstrating your ability to do high-grade work. As a matter of fact, the cuts, with glasses represented by highlighting against solid black, are difficult ones to print. You should avoid spacing lines too closely.

THE TULANE UNIVERSITY PRESS, New Orleans.—We are glad to have the booklets of the Department of Middle American Research, particularly since they mark an effort to depart from the conventional, dull treatment. The spirit is commendable, even though we do not altogether endorse the handling. While the items have distinction, because of the use of sans-serif type for text, such large masses of matter

as the pages constitute are just a bit unpleasant to read, compared with standard roman types we are accustomed to reading. The heads and subheads, it appears, might be somewhat larger, being small in relation to the body. Makeup, however, including margins, is excellent, and a good job of printing was done, though there is not perfect uniformity. Coated laid stock contributes to the distinction of the book. We commend you on the modern arrangement of cover and title pages, particularly for avoiding the traditional, centered arrangement. With designs arranged on both sides of a vertical axis, you feature one of the most interesting of the good modern layout ideas. We feel that the title itself on the "A Maya" booklet is too small in relation to the other lines and, in view of the larger amount of type being on the left of the vertical axis, it seems the design as a whole should be moved to the right so better horizontal balance would result. Some of the lines are crowded, reference being particularly made to the two made up of the words "Department of Middle American Research." On some of the covers, where lines of caps follow one another, the effect is a bit disconcerting, due, first, to the use of all caps and to the fact that lines are crowded. More spacing between lines is required in capital- than in lower-case composition. However, the books do stand apart from such scientific publications generally as, for example, the one set in Scotch Roman, with display on cover and title page in Bodoni Bold. We get more satisfaction from reading the text of this one, or, rather, would if the lines were spaced a point or two farther apart. Presswork on this older, conventional edition is by no means as good as that on the later, modern issues, over-inking being the most serious error.

UNIVERSITY COLLEGE, Nottingham, England.—Though it may not seem so to you, the best we can do in the way of suggestions on the improvement of your book, "Examples of Typography," is to direct you to the 1933 "Printing Year Book" of the Leicester College of Arts and Crafts. While we consider the cover of the latter rather too bizarre to be continually satisfying, inner pages set a high mark in text typography, display typography, use of color, and

printing. To state it broadly, the Leicester book reflects the best attributes of up-to-date, high-grade work, whereas yours is a bit old-fashioned. This is due primarily to the type faces which, though not in all cases out of date, nevertheless suggest being so because widely used in newspaper advertising. The same effect is caused by use of ordinary ornament, rules, and decorative units, often to the point where type is subordinated. When, as is sometimes true, there is significance in the decorative feature, the criticism does not apply. An instance is the "Rediffusion" page. Ornament may function in emphasizing the copy by, for instance, pointing especially to some feature of it, or it may be more suggestive than actually functional. However, the rules in the page "Summer in Egypt" do not qualify on either score and have the effect of decidedly disturbing unity. Too, they cannot be justified as adding beauty. The page would have been infinitely better if the type were simply arranged in the border; indeed, structural simplicity is a prime essential of good typographic work. Even worse than the "Egypt" page is the advertisement that starts "An Exhibition of Modern Glass," which, because of so much ornament, and so many accents in the type, seems to fly apart. Contributing is the exceptional letterspacing, all the worse because some lines are crowded. Relationship is suggested by proximity. If words and lines are to have unity there must be less space between letters and words than between lines. "What the Sun Can Give," "4 Reasons



*The attractive cover of this book (6¼ by 9¼) is in a salmon-pink simulation of birch bark; it has a black label, printed in gold, and a black cloth glued over the binding edge. It is done by The Foss-Soule Press, Rochester, New York*

Why You Should Use Croxley Super Brochure," and the interestingly paneled "Menu," in green and brown on light green, are pages of genuine excellence. Crowding of lines is particularly detrimental to the "Advertisements" sectional title page. This would be an interesting layout if the main group were smaller, although the effect would be better if the rule leading from the upper type mass to the lower one were single instead of triple. Colors are in good taste.

THE J. B. SAVAGE COMPANY • 1933 • 1934



**BOWLING  
SCHEDULE**

**EUCLID-13th  
RECREATION  
PARLORS**

*Eino Wigren, Cleveland, designed this folder for the Savage company's bowlers. It is colored in black, brown, tan; spread in black and tan*

# BELIEVING WHAT YOU SEE CAUSES BIG LOSSES

By CHARLES R. ROSENBERG, JUNIOR

IT WAS A SWELL JOB, a fair amount of composition, and a long run. Best of all, it was just the sort of thing the plant could eat up. It could be moved right along from copy to finished job without lost motion or a wasted minute.

Jimmy was enthusiastic about it. Naturally, he would be. It would be his first big nibble in the three months he had been hustling for orders since finishing school.

"It looks nice," admitted his dad, owner of the plant.

"Not only that," bubbled Jimmy, "but it's the opening wedge on all their stuff. If we please them on this job, we'll be on the inside track for everything they use."

His dad shifted uneasily in his chair. He had painful—much too painful—recollections of the old come-on of "Here's your chance to get all our business." Usually, there had been a catch in it somewhere.

"What terms did you quote them?" he asked Jimmy suddenly.

"Two per cent ten days, thirty days net. They asked me particularly about the discount because they always discount their bills except in dull season, and they're just coming into their busy season now."

"This job runs to \$1,200, and that's a lot of money," the father pointed out. "A bank would want a financial statement for less credit than that."

"But Dad," protested Jimmy, "I can't ask these people for a financial statement. I'd run the risk of offending them and losing the order. Anyhow, they're worth plenty. Their stock and fixtures are easily worth \$10,000. You can tell that just by looking the place over."

"I'll take a look to make sure," said his father firmly.

Jimmy was right, his dad decided when he visited the prospect a day or two later. The merchandise and the fixtures in the place would cover a \$1,200 printing bill many times over. So it was printed, delivered, and billed on the terms that Jimmy had quoted the customer.

Ten days went by, and it became apparent that, whatever might be the customer's policy on discounting bills, this particular bill was not going to be paid within the discount period. At the end of thirty days no payment appeared, so a statement went out. Fifteen days later a polite request for payment was sent. At sixty days, Jimmy's



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*Nothing to pay printer often is  
result of allowing broad credit  
on seemingly large investment.  
It pays to check up beforehand*

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father started his collection barrage of letters and telephone calls, but with no result. An account of \$1,200 was more than he could afford to carry indefinitely, so at the ninety-day deadline he went to his lawyer.

"Don't bother telling me any more," the attorney interrupted him when he was half through. "The rest of it is that they have ignored you. The final wind-up will be that they will settle with you for about one-third of your bill—and you'll be glad to take it and call it quits."

"What do you mean?"

"Simply that it's practically impossible to collect anything from them. Yours is the seventh case I have had against these people, and every one of them works out the same way in the end."

"But how can they get away with that? Their stock, their fixtures—why, they're a well-to-do outfit. Can't they be made to pay their just bills?"

"I thought they could when I first started working on claims against them," admitted the attorney, "but I found out different. I sued out one claim against them, got judgment, and issued execution. I attached the stock and fixtures. I even attached some accounts receivable that I found out about. Then the fun began."

"A bank petitioned the court to get rid of my attachment on the accounts receivable because they had all been assigned to the bank as collateral security for a loan

several months before. So I lost out there, but I still had the stock and fixtures—at least I thought I had.

"A few days after the bank filed its petition, five manufacturers started proceedings to claim various lots of merchandise from the lien of my attachment. The manufacturers proved that the goods were on consignment for sale on an agency basis and that the defendant—your customer—did not own the merchandise.

"When the manufacturers got through with me, there was about \$500 worth of goods left in the place subject to my attachment—and I was trying to collect a claim of \$3,000. In the meantime, another petition was filed by a fixture-and-showcase manufacturer, showing that all the fixtures were in the place under a bailment lease and that they really belonged to him.

"Finally I got a settlement of \$1,000, and by that time my client was glad to get anything at all. I know this is pretty hard on you, but you'd better know the truth now: these people are organized to defeat their creditors. At least, they can make things so discouraging for a creditor like you that they are pretty sure of being able to settle their debts for a fraction of the amount."

Few printing customers, probably, have a set-up intentionally designed to defeat their creditors, for such concerns presently become known and their racket comes to an end. Yet, all too often, printers find themselves not able to collect unpaid accounts by legal process because customers do not own what at the outset appeared to be substantial assets. The printer who extends credit on the "prosperous look" of his customer's establishment is apt, in the end, to find appearances disastrously deceiving.

Take such things as machinery, trade equipment, showcases and other business fixtures, for example. Their presence in a customer's place of business by no means implies that he owns them. On the contrary, existing methods of selling such articles on "time payments" contemplate that the buyer shall not acquire legal ownership until the full purchase price is paid.

Thus it is that, when a printer, in an effort to collect his bill, attaches or levies on important items of his customer's equipment, he is suddenly confronted by manufacturers or so-called vendors claiming the articles as their own.



Conditional sale, a bailment lease, and a chattel mortgage are the more prominent legal arrangements used in various states for selling on time payments. Under the conditional sale contract, the seller reserves title in himself until the buyer pays the full purchase price; by the bailment lease, the owner or so-called lessor merely "rents" or "hires" the article to his customer. A chattel mortgage on equipment is in a general way similar to the mortgage held on real estate until payment is completed.

At any rate, where a printer's customer is buying or "renting" equipment or fixtures under any one of these methods, the printer has little or no chance to collect his account by levy or attachment.

If a printer wants to satisfy himself about his customer's ownership of certain fixtures or equipment, the law of some states offers him the opportunity. In those states, chattel mortgages and conditional sale contracts must be recorded or filed in a designated public office, such as a county clerk's office.

Bailment leases are not so generally subject to filing or recording requirements as are conditional sales and chattel mortgages, and in states where "secret" bailment leases are upheld by the law, there is no way in which a printer can discover in advance that his customer's fixtures are "rented" on such a lease. Pennsylvania is a prominent "bailment lease state."

The prevalence of consignment selling, particularly in certain lines of business, is responsible for the non-collection of many printers' bills by proceedings in court. The consignment method consists, usually, in a manufacturer's delivering to a retailer a lot of merchandise to which the manufacturer retains legal title until sold by the retailer.

The retail merchant is known in the law as a "bailee" with authority to sell. When he sells the goods, he takes out his profit and remits the balance to the manufacturer. He never owns the goods at all, and if a printer attaches them, the manufacturer's attorney promptly acts to have the attachment removed.

Some printers, as a last resort, try to collect their bills by levying on the furnishings of the customer's home. This usually results in the customer's wife claiming all the furniture as her own, and if the issue is pressed to court, it is a rare jury indeed that will decide against the lady.

Printers dealing with the active head of a business may overlook the fact that the business is incorporated. Where a job is printed for a corporation, the corporation alone is liable for the bill, which ordinarily cannot be enforced personally against the president, manager, or any other officer.

Printers who have attempted to collect from an incorporated business by attaching certain assets, have been defeated when it appeared that the attached items belonged

personally to some officer or employee of the corporation and not to the corporation itself. One asset, true ownership of which it is difficult to cover up, is a bank account, for the bank records speak for themselves. That is one reason why it is desirable to know where a customer does his banking.

## POORLY KEPT PAPER KNIFE CAN CHEW UP PROFITS

By A. FLOYD CHAPMAN

SOME of the questions I have put to me from time to time show a surprising lack of knowledge of the equipment on the part of cutting-machine operators. Some have been well trained, while many are not at all familiar with the construction and operation of the machines they use.

Not long ago, for example, a foreman in one of the larger houses called and asked me to explain what we had done to his knife the last time we ground it. I dashed over, only to find that he had noticed for the first time the weld in his knife and thought we had done something to leave the small dark streak through the bevel.

Another operator was having difficulty with uneven cutting. When I told him his clutch was loose, he went behind the machine with a wrench and started turning every nut he could find. When I asked him what he was doing that for, he said he was trying to find out which nut tightened the clutch. Believe it or not!

The particular printer demands a good cutting job. If a job comes through that is not up to standard, he is quick to look for the cause and, although sometimes it is the fault of the machine or the operator, he generally finds it is the knife.

What are our main troubles in cutting? The most common difficulty is rough cutting. The small nicks in knives from wire stitches are not problems, and other nicks due to foreign matter in the stock do not puzzle us. When, however, there is no apparent cause for a knife to cut rough, we have a problem.

It may be the quality of the knife, for there is a big difference in the knives. Improper grinding or honing will make a knife cut rough, but if the knife is not of uniform thickness, and has bumps on the back, it is improbable that the grinding job will ever be satisfactory. If a knife is soft, it requires so much honing to remove the burr after each grinding that it produces a feather edge. In many cases it is necessary to put the knife back on the grinder a second or third time before a job that will pass inspection can be done, then it is not altogether satisfactory.

In credit dealings, a printer cannot rely upon what he sees. That mammoth stock of merchandise, those costly fixtures, may represent liabilities instead of assets. They are characteristic, all too often, of customers who have funds for everything else, but nothing to pay the printer.

A knife that is too hard will lose its edge quickly and cut rough, particularly when started off on hard stock. This condition can be relieved somewhat by shortening the bevel, if it is not too hard on the machine. Short bevels make the load much heavier. A bevel of twenty-seven degrees or about 1 3/16 inch on a knife one-half inch thick will be found most suitable for general use.

Overheating in grinding is a common cause of rough cutting. I have heard grinders say that it is impossible to burn a knife with their process. My experience has been that the hard steel used in paper-trimming knives is far more susceptible to overheating during grinding than many believe. A grinding machine has not yet been developed that does not require the closest attention and care of the grinding wheel to avoid overheating. Troubles due to warping, distortion, and cracking are frequently traceable to non-uniformity of heating or improper rate of heating in the making.

If you have trouble with the top and bottom sheets of a stack of stock being different lengths, the cause will be found to be poor grinding, loose clamp, or worn knife-bar guides. Study your cutter.

Gum or wax on the front side of a knife or up in the knife bar, or rough back edges on the knife, caused by some grinder hammering it to get a set-up on the machine, will cause the knife to do unsatisfactory work where accuracy is required.

Crooked grinding is not always the fault of the grinder. Certainly, if he has a lightweight machine, he is likely to do a lightweight job, but if he has a heavy, rigid machine, and an operator who is properly trained, and the knife is a good one, carelessness alone is responsible for poor grinding. This can be avoided.

Uniformity of temper, proper fitting to the machine, and a bevel suitable for the kind of work to be done are vital to the success of a knife. Good knives cost no more than poor ones.

A good knife is one that is tough enough to stand maximum wear between grindings, hard enough to hold a keen edge, but soft enough not to nick or chip out.



# FREDERIC W. GOUDY

*Success as hand-letterer comes quickly, and leads to designing of new faces. Wiebking cuts Village type matrices and Village Press is founded*

IN THE NOVEMBER issue was recorded an eventful turning-point in the life of the then budding type designer. Returning to Chicago in 1899, Goudy definitely put bookkeeping behind and took up the career of designing and hand lettering.

There already was a little good lettering being done in Chicago by Raymond Perry, a free-lance artist, and by Ralph Fletcher Seymour, of the Alderbrink Press. Seymour at this time was starting work on a hand-lettered copy of the "Sonnets from the Portuguese," and employed Goudy to help him with it in the style already set. He said later of Goudy's work on the book, "It looks more like my own lettering than mine does!" High praise, indeed!

This was in 1900, the same year in which E. E. Denslow commissioned him to do a hand-lettered "Mother Goose." With Denslow, Goudy made the mistake of asking only \$2.00 a page, and, in order not to spend too much time for too little money, he employed a modified style of lettering which derived certain of its characteristics from the necessity for speed.

In the same period, Goudy wrote reviews, with "more gall than sense"—his own words—for *THE INLAND PRINTER*, and an article on advertising for the same magazine, based on his findings.

The work of the English decorative designers, men like C. F. Voysey, Anning Bell, Harold Nelson, and Walter Crane (all of whom, with the exception of Crane, he has recently had the pleasure of meeting in England) began to have a more personal significance for him.

He carried around a portfolio of samples of decorative work, and obtained here and there such commissions as a cover for *THE INLAND PRINTER*, a number of bookplates for Elbert Hubbard, and a series of covers for some of the Mosher books, which, incidentally, bore title pages by Bruce Rogers. He drew title pages and other bits for A. C. McClurg and Company, and has never since experienced the thrill that was his on seeing an entire window of the McClurg store filled with George Ade's "Fables in Slang," the cover of which he had designed for the publisher.

But pleasant as this bookish work may have been, his chief income came from jobs in hand lettering and also designing, more strictly commercial in character. Among his customers, by 1900, were Hart Schaffner &

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By PETER BEILENSON

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Marx, H. S. Stone and Company, Lyon & Healy, Schlesinger & Mayer, and Mandel Brothers, leading Chicago houses.

The method of work which Goudy developed was designed for speed, as has been said. He ruled off the page to be filled, then sketched in a line or two to gage his space, made revisions in scale if necessary, and then lettered each line swiftly with a pencil. Then with a pen he began the final version, modifying the pencil sketch as he went along when necessary to space out the line. It is this same touch of individuality which gives his types their appeal.

Only the letter forms were penned in at first; when a line was finished, the sheet

was turned around and the serifs drawn in quickly down along the ruled lines. This rapid method of work enabled him to meet the demand for speed always to be expected from an advertising man, while his command of a pen and of letter forms enabled him to work in this manner without loss of dignity or style. If anything, his speed gave his lettering a vigor, life, and movement which would have been lacking in a more studied technique.

At second hand, we have a picture of Goudy in those days: "A customer would come into his office, perhaps at two o'clock in the afternoon, with a job that must be completed at eight o'clock the next morning. Goudy would take it on and give the most solemn promise in the world, planning to devote the rest of the day to the job. But about the time the customer's footsteps died away, one of the boys would come in and suggest gallery seats at the Majestic, and Goudy would go. Then it would be dinner time and there would be some friends to talk to. About bedtime, the eight o'clock promise would be remembered, and Goudy would go back to the office to start his work; perhaps at two o'clock he would leave with the job finished."

But this is only one side of the picture, and no one has recorded the afternoons when he *didn't* go to the Majestic. And no one has recorded the time he spilled a bottle of ink over a job just finished, and was up till dawn doing it over! As a matter of personal observation, Goudy is, when interested in the work at hand, one of the most indefatigable of artisans, hours and labors becoming matters of indifference to him.

By 1900 his interests were broadening. In that year, for example, he accepted a position as instructor in lettering and design in the Frank Holme School of Illustration, where he first met W. A. Dwiggins, a student of the school at that time. But, more important than the connection he had with the Frank Holme school, was the fact that during the course of his business with the A. C. McClurg company Goudy became friendly with George Millard, who was in charge of the famous "Saints and Sinners Corner" of old and rare books.

Millard, seeing Goudy's interest in fine printing, lost no opportunity to show him, and occasionally sell him, the books of the great English private presses. In this way Goudy's love of printing, which had been



*This is how Goudy appeared at the time of his career described in this chapter*

**I**F I leave all for thee, wilt thou exchange  
And be all to me? Shall I never miss  
Home-talk & blessing and the common kiss  
That comes to each in turn, nor count it strange.  
When I look up, to drop on a new range  
Of walls & floors, another home than this?  
Nay, wilt thou fill that place by me  
which is  
Filled by dead eyes too tender to know change?  
That's hardest! If to conquer love has tried,  
To conquer grief tries more, as all things prove;  
For grief indeed is love & grief beside.  
Alas, I have grieved so I am hard to love—  
Yet love me—wilt thou? Open thine heart wide  
And fold within the wet wings of thy dove.

"It looks more like my lettering than my own," said  
Ralph Fletcher Seymour of this page done by Goudy

temporarily abandoned, was renewed and augmented; and, undirected as this enthusiasm then seemed, it was the seed of his second experiment as a printer. Little or nothing was to come of this experiment until 1903, however, and he was meanwhile kept more and more busy with commercial hand-lettering orders.

In 1901 he started doing work for Marshall Field and Company, the connection which was to prove one of the most pleasant and profitable of his years in Chicago. For Marshall Field he designed merchandise envelopes and cards, as well as newspaper advertisements. For it he produced what may have been the first entire Chicago newspaper page lettered by hand. In a personal and friendly way, not usually to be expected in a great concern, the advertising men of Marshall Field were considerate and helpful, and, though their demands often required furious work to meet the newspapers' deadlines, such special occasions were not forgotten on the day of settlement.

Some of this commercial lettering actually became type. For an example, when Goudy hand lettered "Mother Goose," he developed for it a vigorous, stocky character with short ascenders and descenders and a prominent body. This letter was later offered in type form by The Inland Type Foundry, of St. Louis, under the name of Hearst. Hearst initials are still sold.

This made Goudy feel that he must develop a new type of letter to keep his work distinctive; so, retaining the quality of his drawing in the Denslow-Hearst letter, he

went to the other extreme in scale, using abnormally long ascenders and descenders for his new letter.

This lettering, used for some Pabst brewery advertisements, attracted the attention of the advertising manager, Mr. Powell, of Schlesinger & Mayer. Powell wanted a type similar to this lettering, and Goudy drew the alphabet for him. When, however, Schlesinger & Mayer discovered the cost of cutting matrices for these new designs, they balked at going any further on it. Powell then approached American Type Founders Company, who cut the type in several sizes, giving Schlesinger & Mayer the exclusive Chicago rights for one year.

Goudy objected to naming this face "Powell," asked and received from Colonel Fred Pabst permission to use that gentleman's name. The foundry commissioned Goudy to draw an accompanying italic, and the Pabst type very soon found a wide popularity—so wide, in fact, that it is still shown in the A. T. F. specimen book, and still is to be seen in more than one German typefounder's showing; it has even been boldly announced in

one country, Germany, as "der original Haarlemer Type." Such is fame!

About the time that the italic was being cut, Powell left Schlesinger & Mayer and joined the firm of Mandel Brothers. Still type-minded, he asked Goudy to draw another type for him. It necessarily had to differ from Pabst, and yet the spontaneity and rough vigor of that type were desired. A compromise in the scale between the long-ascendered Pabst and the stocky design of Hearst was the result; this type was later christened "Powell." An italic was added by the foundry, but in the design of this Goudy had no part.

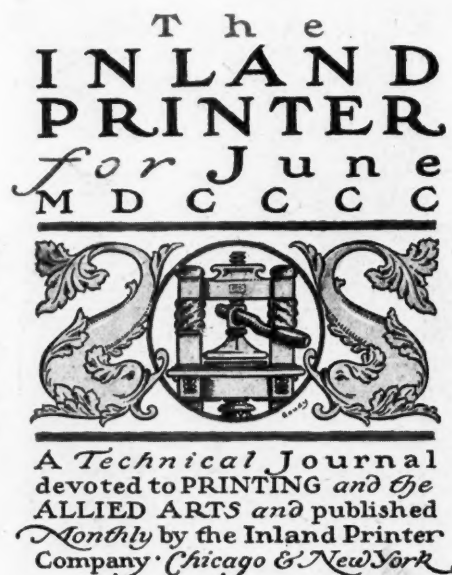
We have seen that the volume of Goudy's commercial lettering reached its highest point during the years 1900 to 1903. During the same years the fascination of book printing had taken hold of him; and, as it proved, it was a commercial-lettering commission which actually started Goudy on his second experiment in printing, an experiment which eventually, by its formalizing influence on his ideas of type, made possible the fame and importance of the man today. Here is the story:

The firm of Kuppenheimer and Company, in 1903, commissioned Goudy to design a

face to be made into type and used in all its advertising, just as Schlesinger & Mayer had done with Pabst. The drawings that Goudy made for Kuppenheimer bore evidence of his new studies; they were a rendering of the Venetian outline of Jenson, which had already been modified by Morris for his Golden type, and more clearly copied by Walker and Cobden-Sanderson in their Doves type. Upon close examination, Goudy's design seems to have been a rendering of the Morris' Golden type, together with some traces of the Doves, and some characteristics of his Chicago hand-lettering, rather than a rendering of the original Jenson type face.

There was more life in the Village letter than in the Golden, for it was swiftly drawn rather than slowly built up; and the serifs in the Village letter were clearer and larger (not necessarily an improvement). There were certain freedoms taken with letter forms, characteristic of the letterer rather than of the professional type designer; and the face was, moreover, closer- and better-fitted than the Golden. This type was later described by its designer as "generous in form, with solid lines and strong serifs, and without preposterous thick and thins."

Thus the Kuppenheimer type was really a book type of the school then fashionable; and perhaps Goudy was only half disappointed when the Kuppenheimer people decided they did not want to invest money necessary for a series of matrices, and returned him the drawings to do with as he pleased, together with a small fee for his work in designing the letters.



Goudy did this June, 1900, cover of THE INLAND PRINTER besides writing articles about advertising and other topics

Only half disappointed, because he already had, standing in his library, and working in his brain, the intriguing essays of Morris and Cobden-Sanderson on fine books, whose makers must be students and craftsmen, working not so much behind the contemporary commercial apron as beneath

## UNITED The Herald DISBURSE Stock Market Epistle

*The Pabst type, named for the brewer, in hand-lettered advertisements for which Goudy created the style. Still on sale and worth using*

the mantle of the old Italian masters. In short, Goudy longed to join this select guild of printers; his Kuppenheimer type gave him the excuse and the opportunity.

But, if the Kuppenheimers did not want to spend the necessary money for cutting

## YOUR LEADS, SLUGS and Brass Rules made of the best materials 280.37 Type Metal

*Powell, the order for which stipulated a combination of qualities of the Pabst and the Hearst. Goudy did not design the Hearst, shown below*

matrices, Goudy did not even have it to spend. Nevertheless he harbored his ambition, and discussed it with Will Ransom, one of his students in lettering at the Art Institute. Ransom was another who had caught the fever of fine books, and come

## DISTINCTIVE LETTERING Harmonious Individuality

*This is the Hearst type. While not designed by Goudy, the author comments in the accompanying article that its inspiration is to be found in a volume of "Mother Goose," hand lettered by him*

12 THE INTER OCEAN, MONDAY MORNING, SEPTEMBER 23, 1902



THE HONOR OF YOUR  
PRESENCE IS REQUESTED  
AT THE FORMAL OPEN-  
ING OF THE ENLARGED  
RETAIL STORE OF  
MARSHALL FIELD & COM-  
PANY ON MONDAY, TUES-  
DAY, AND WEDNESDAY,  
SEPTEMBER 29TH, 30TH  
& OCTOBER 1ST 1902.

*Goudy drew the lettering and Edward Penfield the illustration for this Marshall Field & Company newspaper page. It was shown in the issue of THE INLAND PRINTER for December, 1902*

all the way from the state of Washington to Chicago to study toward joining the elect. Fortunately for everyone concerned, Ransom was a little better off financially than Goudy, and, offering to finance the cutting of the type, he became a partner in Goudy's as yet unrealized Village Press.

The late Robert Weibking, who was to cut so many of Goudy's types, made the matrices from the original drawings; one hundred and fifty pounds of the type (now renamed Village) was cast in the sixteen-point, which was the one size cut. With a Schniedewind proof press, a stone, a few

cases, and the natural enthusiasm of such enterprises, The Village Press came into existence in July, 1903, in the barn back of the Goudy home in Park Ridge, Illinois. Goudy's second and more famous experiment as a printer had begun.

*(To be continued in January)*

EDITOR'S NOTE: Although thousands of users of printing read the item in *Time* on the thirtieth anniversary of The Village Press and were thereby impressed with the importance of printing, it contains several errors.

However, if *Time* erred, it did so as a means of seeking to honor one who is, perhaps, the best known of all type designers in the world today. For example, it credits him with Goudy Bold, actually the work of Morris Benton, the very able, although less well known, designer of the American Type Founders Company, and whose achievements we contemplate publishing on completion of this Goudy biography.

Too, *Time* declares Goudy's two books, "The Alphabet" and "Elements of Lettering," are required reading for every apprentice, advertising



agents, architects' draughtsmen, which Goudy wishes were even half true.

The item goes on to say that "One of his most successful fonts, Hadriano, started with a rubbing from an inscription in the Louvre when guards were not looking, finished by three a. m. the next morning." If the item meant by "most successful" that it was one of Goudy's best types, many will say "amen," since the letter is among the very finest available. However,

if we take success to mean wide use, then Hadriano cannot be so regarded, since it is used relatively little; in fact, is of a style not suited to extensive service.

While the effect of such stories is beneficial, especially as it glorifies the industry, printers are pleased that *THE INLAND PRINTER* is publishing this biography; and the authenticity is assured, since Goudy himself has read and approved the entire biography.

## KING'S IDEA NETS THREE FINE BOOKS FOR CRAFTSMEN

By DOUGLAS C. McMURTRIE

AT THE RECENT CONVENTION in Chicago, Illinois, of the International Association of Printing House Craftsmen was instituted a practice which many hope may be continued. Three books were produced, two by local craftsmen's clubs and one by an individual craftsman.

The plan had its inception in the mind of Howard N. King, Junior, York, Pennsylvania. He enlisted the cooperation of Thomas H. Cordis, of San Francisco, now international craftsmen's president. King produced one book himself, and Cordis induced the members of the Portland (Oregon) Club of Printing House Craftsmen to produce a second.

The Chicago club learned of the two books printed for the convention, and, being the host club, did not want to be left out of this worthy enterprise. Deciding

to move promptly, Fred J. Hagen, Chicago, then international president, obtained the help of a number of Chicago firms of typesetters, printers, and binders who were represented in the club. Within the space of two weeks, the club's book was edited for publication, set in type, printed, and bound for the convention.

"Mr. Squem," by Arthur Russell Taylor, was the book sponsored by Howard King. It is an exceedingly human literary gem. It appealed to King and he obtained permission to reprint it under the private imprint of his King's Arms Press.

The volume is set in Garamond with Forum Title for display, and printed on excellent paper. It is bound in black cloth, with canvas backbone and a pasted label. In an inserted slip, King acknowledges the cooperation in its production of the Har-nish Photo Engravers, the York Color Plate Company, the York Printing Company, the Maple Press Company, and the Linweave Paper Association.

The book produced on the Pacific coast was appropriately entitled "Early Printing in the Oregon Country." The text by Alfred Powers is a brief account of the work of the pioneer printers in the Pacific northwest. The early part of the text and the majority of the illustrations deal with the establishment of the mission press then at Lapwai, now in Idaho, in 1839. A number of title pages of little books in the Nez Perce language issued by this press are reproduced in this volume.

The author then gives an account of the establishment of the first newspaper at Oregon City in 1846, of the suspension of all Oregon newspapers in 1848 due to the flight of all printers to the gold mines, of the beginnings of newspaper publishing at Portland and Milwaukee.

The book is carefully hand-set in Cloister Light Face type, well printed throughout in two colors, and attractively bound. According to the colophon the volume was produced "by these members of The Portland (Oregon) Club of Printing House Craftsmen: Fred Dewey, Paul O. Giesey,

Arthur Brock, Oliver Coles, Fred A. Armbruster, Rudolph Ernst, and Frank P. Harter. Donors of material and equipment were: American Type Founders Company, Will Peace, Portland Paper Trade Association, Woodcraft Cover, California Ink Company, Portland Electrotype and Stereotype Company, Hicks-Chatten Engraving Company, Armbruster & Renfro, Irwin-Hodson Company, A. D. Cutler.

The Chicago book was "Early Printing in Tennessee," by Douglas C. McMurtrie. It is one of a series of books on the printing history of southern and western states, based on original research. It contains an extensive list of books, pamphlets, and also broadsides issued by Tennessee presses before the year 1830.

The account of Tennessee printing starts with the coming to Rogersville in 1791 of George Roulstone, a young printer who had previously worked at Salem, Massachusetts, and Fayetteville, North Carolina. The *Knoxville Gazette* was begun in that year and later moved to the newly founded town for which it was named. A number of the earliest examples of Tennessee printing are reproduced. Composition is set in Linotype Granjon and Ludlow Garamond.

The production of the book was made possible through the generous cooperation of the following firms: A-1 Composition Company, Ludlow Typograph Company, Globe Engraving and Electrotype Company, Robert O. Law Company, Bradner Smith & Company, Gane Brothers & Lane, Incorporated, Brock & Rankin.

Howard King already has started to promote similar books for the 1934 session.

★ ★

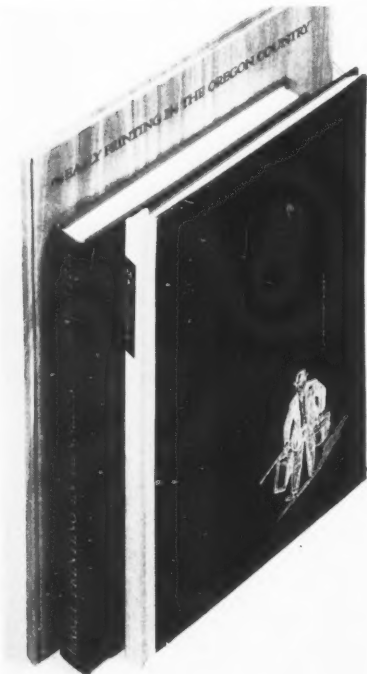
### Unusual Mailer Is Produced

Among the most unusual pieces of printing to reach *THE INLAND PRINTER* is the current handkerchief mailer produced by Frank W. Black and Company, Chicago, for A. Starr Best, men's clothier.

The folder is on heavy enamel, with a halftone background of the handkerchiefs overprinted with the firm name and the text "Monogrammed Handkerchiefs." A space is provided for addressing. The entire piece has a half-inch perforated border, in simulation of the edging on most handkerchiefs sold today.

Spread includes another halftone, showing four styles of monogrammed handkerchiefs, folded, with appropriate copy below. A post card is fastened to the spread with a Best monogram seal. The reply card side has a bled background of handkerchiefs. It is printed on coated bristol. The piece has a novelty appeal that is sure to obtain attention for the product advertised.

Numerous products lend themselves to similar specialized presentation.



Three fine examples of bookmaking presented to delegates at the recent craftsmen's convention



# SEE ECONOMY IN OFFSET FOR SHORT RUNS

By E. J. BAKER

**M**ANY PRINTERS in this country are today facing the problem of finding or creating some idea which will make their plants pay a profit. This fact, with the development of the photolitho process, has likely created the universal interest in offset.

No one can guarantee that offset printing is the solution of this problem, because the same conditions that removed profits from letterpress printing certainly have had a like influence in many offset plants. However, the statement has been made that offset presses have been busier the past four years than the relief presses, and this, coming from the records of combination plants operating both offset and letterpress equipment, cannot be disregarded.

## Seek Profitable Results

In the final analysis of the printing industry, we are seeking results that will bring back profits. In the revival of business, which now appears certain, he who ignores progress will be pushed aside.

Basing our beliefs on past experiences and on present progress, I feel justified in making some seemingly radical predictions for the future of the photolitho process; and offer suggestions on its mechanical operation that may clear confusion from the minds of those not familiar with it.

Offset printing has been looked upon more as an economical method for mass production or long-run orders, but building and operation of smaller presses and improvements in processes are steadily bringing it to the field of smaller orders.

In the September issue of *THE INLAND PRINTER* you were given an idea of what may be accomplished in reproducing type forms by cellulose tissue.

This, with other processes planned to shorten work, with the perfection of still smaller presses—real offset jobbers—and the small cost of holding forms on a small zinc plate as compared to type and type metal tied up and stored over long periods, gives rise to the belief that the economical production of small orders—as low as 500 or 1,000 impressions—is not far distant.

It is not unreasonable, considering that the cost of a small zinc press plate would not exceed thirty-five or forty cents; that a hundred or more of them could be stored

in the space required for a half-dozen type forms; that the small form could be reproduced, ready for the press, in a comparatively short time; and that the pressman could run at least three or four orders of 500 or 1,000 impressions each in an hour.

## Can Number Offset Now

There now is an offset press on the market with numbering machine and perforator units attached, with a speed of 6,000 or more an hour; there is a photo-composing machine which produces a film negative, whereby, working from a master alphabet in any style type desired, a small camera reproduces each letter on the film in any predetermined size or position, by the operation of a keyboard. I have not seen these machines in operation, but they are mentioned here as facts in the line of progress.

With the camera and a pen artist, there is practically no limit to what may be reproduced, and, to augment this work, many plants have printed sheets of large master alphabets, black on white, from which letters are cut and complete forms patched up in correct proportion for photographing.

## ★ A COPY SUGGESTION ★



## Superior Service

**I**T ISN'T an accident, or something that can be acquired in a hurry; it is the result of long experience, of careful training, and, above all, the desire to please. Users of our *Pleasing Printing* receive that kind of service at all times.

★

*Ad from house-organ of Jobson Printing Company, Louisville. It should go well on a blotter*

*Newer ideas on possibilities and use of offset are compared with generally known facts, providing a fresh slant on future of process*

Much research and experimental work is being done by equipment manufacturers and larger firms engaged in the work in an effort to make further improvements; new developments are being announced in rapid succession at the present time.

So much experimental work and the announcements of improved and new processes are apt to lead one to suspect that the whole business is in the experimental stage. Such is not the case. Photolitho-offset printing is firmly established and successful.

A great deal of the experimental and research activity at this time is aimed at improving process-color work. While much beautiful process-color work is being done by the photolitho method, it has not been possible to secure the fine color combinations of photoengraving, using only the four colors: yellow, red, blue, and black.

## Make Changes in Negative

In photoengraving, after the subject has been etched onto the copper plate, the operator may make changes in the tone values by working directly on the printing plate, while, in offset, no change whatever can be made on the printing plate. All tone values of the different colors must be completed on the negative, and it is to this process of etching the negative that much study is being given by research workers.

Photolitho work is largely chemical, a basic chemical being used alone or mixed in formulas to do certain things at different stages of development. Much confusion may result from the fact that many supply houses prepare different formulas designed to do the same thing and sell them under as many trade names.

## How to Prepare Plates

This is the simplest preparation of an albumen-coated press plate:

Having the negative ready for the operation, the zinc plate is washed thoroughly with brush and water, then placed in the whirling machine and coated with a formula of egg albumen and ammonium bichromate for sensitization. The whirling is to give an even coat of the formula, and a gas burner under plate inside the whirler speeds the drying.

The plate is next placed in contact with negative and exposed under an arc light,

either in the vacuum frame or on the step-and-repeat composing machine. The image is printed on the plate in the same manner as a photo is printed on sensitized paper.

The plate then is placed on a table and a smooth, thin coat of developing ink is applied and dried thoroughly.

### How Developing Is Done

To develop, the plate is placed under running water and rubbed over gently with absorbent cotton. In this operation everything is washed off except the image of the work, which remains a dense black under the developing ink.

After cleaning, flowing water is stopped, the plate is coated with an etching formula and rinsed again, then coated with a gum-arabic solution, dried, washed in turpentine, and then coated with an asphaltum mixture. It then is ready for the press.

In the first operation of plate washing, some operators advise etching in an alum solution and washing with a cyanide solution. There are several substitute formulas for egg albumen and ammonium bichromate; there are many brands of developing ink, and as many different prepared formulas for the etch that follows.

Also, there are substitutes to eliminate the gum arabic, and many different top dressings that may be used instead of asphaltum. All these have their merits, and operators choose which they prefer to use, based on experience. The final result will be practically the same on finished plate.

### Regard It as Mystery

To many men, with experience in relief printing, where only the face of the type form comes in contact with the ink rollers and the paper, there is a certain mystery in offset or lithograph reproduction, in that a perfectly smooth plate, the whole surface of which contacts the ink rollers and which prints with an even impression, will reproduce only the type portion. This happens because grease and water will not mix.

On the offset press there is a water fountain as well as an ink fountain. The plate is fastened rather tightly around its cylinder and, as it revolves, the plate first contacts the damp rollers, but here the water adheres only to the clean portion of plate, and as the plate then contacts the ink rollers, the ink adheres only to that portion where the image appears, the damp portion remaining perfectly clean.

As long as this operation continues to be timed exactly right, ink will not adhere to any wet portion of the plate and water will not adhere to any inked portion. The plate prints the impression on a rubber blanket, wrapped around the second cylinder, and from the blanket it is offset to the paper, which is carried on a third cylinder. Thus, we have offset-lithographic printing.

A small quantity of acid or a prepared etch formula which aids in keeping plate clean and the work sharp is added to the water. The amount of water that runs on the plate is small—so small that it practically disappears before reaching the paper. In fact, gummed paper may be run without difficulty from dampness.

Maintaining just the right proportion of dampness to the amount of ink being run is one of the important points in successful operation of the offset press.

In offset printing, the press plate reads in the same direction as the printed sheet, due to the fact that there is double impression, from the plate to the blanket to the paper. In photolitho work, this eliminates turning of negatives, as is now necessary in the photoengraving process.

Makeready is eliminated in offset printing because the paper runs on a perfectly smooth steel cylinder with no tympan or anything between the two. The work is offset onto the paper from a smooth rubber blanket of uniform thickness. Only in case some mishap may cause a low place on the blanket surface is it necessary to make any correction, and this is done either by patching or by applying a liquid formula, made for the purpose, to the fabric or under side of the blanket, never to the surface.



### Conventions Offer Opportunity

By A. J. FEHRENBACH

Bruce Barton one time characterized the great annual American custom of getting together with other persons having parallel interests as conventionitis. Conventions have since developed to a point where the staging of these affairs is an important in-

dustry itself. On account of A Century of Progress Exposition in Chicago this year, thousands of conventions, large and small, converged upon that city.

The central and most important event of the convention is the annual banquet. This usually calls for the design and printing of a souvenir program in keeping with the dignity and importance of the event.

The selection of the proper cover and paper stocks, expressive of the character of the event, calls for taste and finesse. The design of the title page especially is a challenge to the typographer's ingenuity.

The most difficult of the commonplace things to design is the menu. The run-of-mine menu card is an atrociously bad job of arrangement of type, when it might be a spot offering real opportunity for the use of originality and imagination. Does anything in the world add more to digestion than atmosphere? And since the menu card is part of the meal, it deserves tasteful and attractive handling!

The arrangement of the banquet program proper—the list of speakers and topics—is a field in which the typographic designer can evidence his craftsmanship.

One of the most unusual and graphic ways of presenting the list of people at the speaker's table, as well as the guests, was evidenced in the program of the Third Annual Scholarship Award Dinner of the Fisher Body Craftsman's Guild which met in Chicago recently. Type and typographic ornaments were the only decorative material employed in the design of the banquet program, which was printed beautifully in Bodoni on a cream-colored stock. The second color was a light blue. The cover was attractive, French-folded, on a deckle-edge antique paper, with a picture tipped on.

**SPEAKER'S TABLE**

**1932 GUILD SCHOLARSHIP WINNERS**

**GUESTS**

TABLE 1, TABLE 2, TABLE 3, TABLE 4, TABLE 5, TABLE 6, TABLE 7, TABLE 8, TABLE 9, TABLE 10, TABLE 11, TABLE 12, TABLE 13, TABLE 14, TABLE 15

Spread of Fisher scholarship program, showing clever arrangements of seating plan, done with type in colors. Ideas of this kind help to sell better printing and create a demand for more of it

# The PRESSROOM

## Printing on Cellulose Tissues

Don't you think every good pressman, especially one years in the business, should be interested in knowing how the beautiful cellulose wrapper enclosed was produced? Well, that's me. If not too much trouble, I would like to know what the process is. Quantity suggests roll or large sheets; perforated edge suggests transfer or stencil; the patent notice suggests a controlled process, and so on. I leave it to you.

This is one of a number of requests about printing on the various cellulose tissues on the market today, Cellophane, Kodapak, Sylphrap, and Transolene. While there is some difference in the inherent qualities of these several makes of cellulose tissue, all have a characteristic in common, they curl so extraordinarily in sheet form that it is exceedingly difficult to jog, cut, and feed the sheets; so much so that it is not economical to print cellulose in sheet form.

Printing on cellulose tissue was first done in Europe, where the tissue was first made. The process was imported soon thereafter. A few French presses are used in this country, but most of the work is done on American-built presses, and 99 per cent of it on roll-feed presses, which is the best way to cut the difficulty of handling this tissue to the minimum.

Printing of every description is done on this material, including four-color process work. The work is at present centered in comparatively few plants, which are especially equipped with roll-feed rotary presses fitted with slipsheeting devices and other accessories. Makeready is the same as for paper on the various types of roll-feed rotary presses, but special inks for cellulose are used. Roll-feed platen presses are also used to print on cellulose tissue.

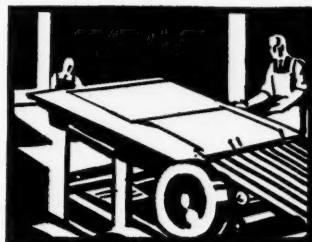
We are sending you names of manufacturers of cellulose tissue and of the manufacturers of the presses especially built for printing on the cellulose tissue.

...

## Transfers for Use on Tennis Balls

We are anxious to secure all necessary information regarding plant required to print tennis ball transfers. Can you help us in this matter? The details we need are: Machine needed; the method of working; ink formula; whether same one is used for hosiery and underwear transfers.

The transfers in question are made for the manufacturers of tennis balls by a concern which leads the world in the transfer field. Since you are located on a distant continent, it is possible this concern may be willing to answer your questions. From no other source can you get satisfactory answers on the matter.



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

It is evident, of course, that the transfers are printed on a press which feeds from the roll and from intaglio plates, and that the same type of transfers, applied by electric heat, are used on hosiery and underwear. Nearly all of the application of transfers to goods is handwork, but machines are used.

...

## Reverse Plates Without Camera

We would like to know how to produce plates for inverted-letter printing without photoengraving. We have read articles which lead us to believe that such plates can be produced by the use of a special powder or ink in conjunction with a stereo caster.

We are sending you a list of concerns who handle supplies for this process.

...

## Methods of Book-edge Gilding

I understand that, for gilding, bookbinders use what they call blocking powder instead of the whites of eggs. Will you let me know where this is available, if commercially marketed? If it can be made locally, what are its ingredients and how is it prepared? What is the best and latest method of successfully gilding book-edges?

Nothing better than whites of eggs has been found. First, edges may be painted, generally red. Over this a paste of pulverized stone and water is applied, next the whites of eggs and finally the gold leaf. Paper waxed on one side is laid over the gold leaf, waxed side on the leaf, and the polishing is done with a stone burnisher.

...

## Wants to Run Cellulose on Platen

Please give us name and address of a maker of an ink which will print on the attached bag successfully. This work is to be done on automatically fed platen presses.

A special ink is required, so send sample of cellulose tissue and name of press to your inkmaker.

## Printing on Parchment Paper

Please tell us the correct method for letterpress printing on parchment paper. We have had occasion to do considerable printing on Christmas cards and, although we have had our local inkman on the job and have tried several special inks, we have been unable to get clear-cut impressions on this kind of stock.

You will have little trouble if you make ready with hard packing, carrying a sheet of celluloid or genuine pressboard next to tympan. Use heavy (stiff) bond ink of the best grade and of the fast-drying type.

...

## Highlight-Halftone Makeready

Please send me suggestions for makeready of enclosed highlight halftone with a few solid letters and spots inside of the edges. I have trouble with the edges and the solid red letters. Should I use cut-outs on the solid letters? Or should all makeready be on the back of the plate?

The plate should be level and barely type high, or a trifle lower, to keep the roller pressure light on the highlight edges. The rollers should be set as light as practicable. Roller bearers in the platen-press chase are helpful on such forms. After the entire plate is made ready to print clear all over with thin tissue overlays, a cut-out for the entire plate is made by skiving or beveling all edges of a print on eighty-pound enamel book. The bevel starts one-sixteenth inch inside and slopes to the edge. The edge itself, but no more than the thickness of a two-point lead, is cut off of the cut-out sheet which is pasted in register on the sheet next below the tympan. If you cut more than two points of the edge away, you remove the impression inside of the edge and throw it right back on the edge.

...

## Sheet of Fabric Is Padding Help

We have a padding proposition which we cannot solve. We have to pad a lot of billing sets, six to a set. When we tear off a set of six, the sheets come free from the glue and are all loose. The customer wants them to remain together so that the carbons can be placed in the set and all put in the typewriter as one piece.

The sheets should be cut square and carefully jogged up to the padding edge after gathering; then the pile is covered with a flat board and a heavy weight placed on the board. After painting the edge with glue, a sheet of cheesecloth is placed on top the glue and a second coat of glue painted over the cheesecloth. When the glue has dried, the sets are cut apart with a sharp padding knife. We assume the customer wants the pads made up in sets of six, rather than pads of, say, fifty sets of six.



### Embossing with Steel-Die Plate

I have a die, a little more than half type high, an inch and a quarter long, and three-quarters of an inch wide. It is solid steel. The etching is light, or shallow. Can it be used on a platen press and do satisfactory work?

Apparently you have a plate for the steel-die press. You may get a printer's embossing plate made for use on platen press, but it is preferable, since the die is on hand, to have a steel-die embosser do the work.

### Boxes in Work-and-Twist Forms

There is some contention here as to what is the better method in setting ruled forms, when said form is run in two forms (one consisting of the down rules and the other cross rules) and I have been requested to get your opinion.

A contends that the copy in the box heading should be set and run with the cross rules. He advances the reason that as box headings are reading matter they should be run crosswise with the cross rules.

B maintains that the box headings should be set with and run with the down rules, claiming that this insures a better register of the box headings, inasmuch as they stay put or centered between the down rules, this being quite important when the headings utilize almost all of the space between down rules. In the other method, no such assurance is present, because changes in the dimensions of the stock or inaccurate feeding would make chances of register slim. Will you let us know which method is preferred and generally used by up-to-date plants and efficient craftsmen for such items?

Because of risks stated by B, it is safer to set the box headings, when the fit is close, with the down rules; otherwise when there is ample space between box headings and flanking rules, one may take a chance. It is generally customary to set the box headings with the down rules. The two forms are commonly run together, foot to foot, on a double size squared sheet, work and twist. When the perfected sheet is bisected it will yield two copies.

### Information on Whitlock Press

I am working on Whitlock cylinder presses and would appreciate any advice you might be able to give in regard to the care and makeready on this press. I am at a loss.

This press is no longer built. If you fail to get an instruction book, you can get a manual of presswork from THE INLAND PRINTER book department.

### More on Phosphorescent Inks

We read an article on phosphorescent inks. We tried to obtain from a chemical supply house the uranium compounds mentioned, but they had never heard of the orange oxide. The salts which they did send to us would not glow. Will you please send exact formulas for the correct uranium salts? If you know of other substances, highly phosphorescent but without uranium, we will be pleased to have the names.

We are sending the name of inkman who added uranium salts to a cover white

ink so that it was phosphorescent on black ground. The dials of watches and clocks, legible in the dark, are painted with paints containing radioactive substances such as iridium and uranium. Results are better with paints than with inks. Phosphorus has been used also.

### Rubber Rollers Take Second Place

We are inquiring as to the advisability of using rubber rollers on our seven flat-bed and cylinder presses. We do job printing and publication work.

Rubber rollers are rapidly increasing in number on newspaper presses, but for high grade printing on cylinder presses the regular printers' composition rollers and the Ideal rollers are considered superior to rubber rollers by the majority.

### Prints Business Card on Wood

A manufacturer of cedar shakes on the Pacific Coast is attracting attention to his product by using a business card printed on wood. Two sheets of veneer, joined with a sheet of paper, combine to make a card which will not split or crack under ordinary handling, and it is novel.

### Overprint Rubs Off Metallic Ink

We are sending you specimens of a box label we recently ran. It was run, as you will be able to see, solid silver with the black overprinting. We were unable to make delivery on the job for two reasons: first, the fault lay in the silver, in that it dried with a dusty top. When we tried to print the black (the regular overprint black), which was furnished to especially overprint silver, it would not "take" at all. We then tried different blacks, all to no avail.

We finally did get a black to cover, but we had to use a soft, thin black (a quick-set half-tone) and consequently were only able to put a thin film of ink on, and when the following sheets fell on top they would stick. Then when we would shake them out, the top sheet would pull the black off of the sheet directly under it.

We got in touch with the inkmaker and submitted samples to the laboratory, and it mixed up a special ink. We then ran the job on its instructions: We racked them in lifts of 250-300 and riffled or woke them up every fifteen minutes or so and ran about 4,000 sheets. To all appearances we had overcome our difficulty.

The next morning we started to jog them up and soon learned, in looking through the sheets, that in running the black the plates picked the silver off of the sheets and we suppose the brush wiped some off, too. It mixed with the ink on the rollers. This was not discernible while running, but as the ink dried on the sheets the aluminum flakes came to the top. To really make sure this was the trouble and not that the silver was showing through, as one inkman suggested, we put straight tint base on the press and ran



"In the Days That Wuz"—Out of Sorts

Cartoon by John T. Nolf, Printer-Artist

THE INLAND PRINTER for December, 1933



about twenty-five or thirty sheets and the rollers showed a lot of bronze powder had been picked up in that short time.

The silver ink was mixed by the inkmaker's agent in our city and recommended against rubbing, and so on.

We are desirous of knowing if you can suggest what we may do to seal the silver, thereby enabling us to run the black. Our shop is in a basement and slightly damp. Rollers were good, properly seasoned, and set light. We had a day or so of rainy weather while running the silver.

As a last word, an inkmaker has suggested that we run another coat of silver over this silver, mixing it about two-thirds varnish and one-third powder. Would a black ink take over the second silver? We have to overprint the silver.

The last word suggestion from the ink-maker, to tie the work previously done to the sheet with a second impression of aluminum, is the only answer to your problem. Excessive humidity was the cause of your trouble. The ink, mixed for average humidity, would not have let you down if humidity here had not become extraordinary. The varnish during the damp spell filtered into the paper before it could dry the aluminum powder with it on the surface. It is possible to get black inks to overprint the second coat of aluminum.

★ ★

### Forecasts Rubber-Base Inks

The use of rubber in making improved printing inks and gravure inks is discussed in detail in a brochure recently published by Hans Hadert. A number of his experiments have shown decided advantages from chlorinated rubber or rubber latex in ink.

Hadert states that the chlorinated-rubber inks practically avoid fire hazards, and are resistant to most acids, alkalies, salts, corrosive gases, water, and so forth; are non-conductors of electricity.

The inks made with this new base have greater covering power, as the rubber has a sizing action on the paper, thereby also reducing strike-through to a considerable degree. The inks dry more easily; will not rub off of paper, textiles, or metal; do not break or come loose in folding.

The new compounds offer high luster in both gravure- and letterpress printing; however, luster can be subdued when desired by addition of magnesia, chalk, and similar substances. The inks are odorless, non-combustible, and non-poisonous. The chlorine content in the rubber is liberated in such small quantities that it has no corrosive action on copper plates, he adds.

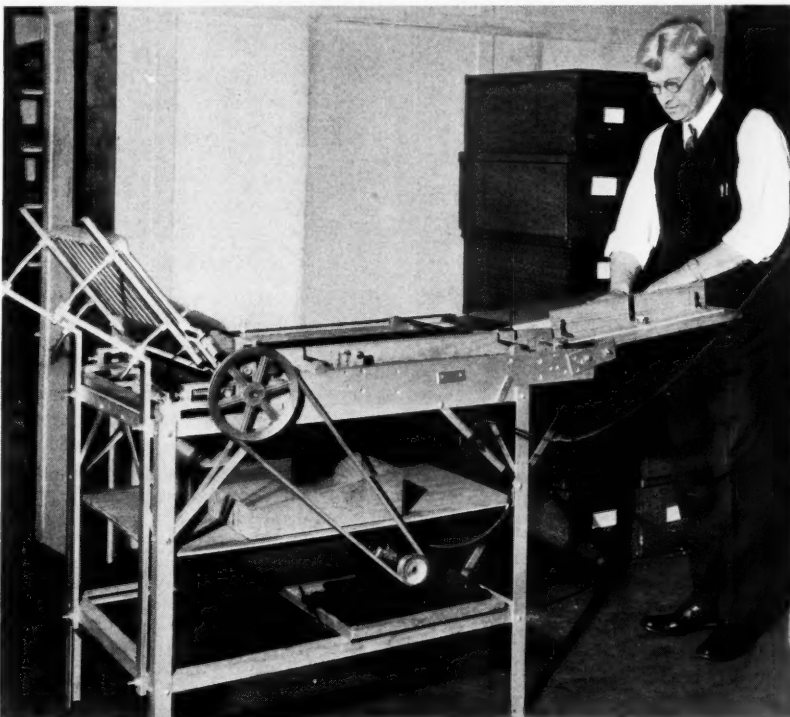
In addition, the rubber-latex inks will not harm gelatin rollers, he states. It can be used for oil inks or aqueous inks. One or the other of the rubber bases can be used in making practically any kind of a printing ink, Hadert concludes.

He does not state definitely whether the new bases for inkmaking are fully out of the experimental stage.

### Builds Small Single-Folder

The great army of tinkers, which has as many recruits in the printing industry as in any other, will find this example of the handiwork of one of their number intensely interesting. L. F. Ross, president, the Retail Lumberman Publishing Company, and Kansas City Law Printing Company, is shown with a single-fold machine he built during spare time over a period of two months, completing it November 1.

Ross says the smaller machines on the market were not suitable for his purpose and he could not afford to buy a larger one and strip it down. So-o-o-o, he built one.



L. F. Ross is shown with the small single-fold machine he built during spare time to meet a special requirement of his own plant, and for which no small folder on the market appeared suitable

It is designed for a special class of work, is semi-automatically fed, and folds 5,000 to 6,000 an hour, if the feeder can push the sheets into the rollers that fast. It has an adjustable side guide. Total cost of the materials used was \$75. It has only been in use for a short time (since November 1), and so nothing can be said as yet as to how it will stand up under constant use. However, thus far, it has given satisfaction.

★ ★

### Has Never Missed An Issue

When the first number of *THE INLAND PRINTER* went into the mails fifty years ago, a copy went to Clarence Wellington, then a young printer in Cleveland. During the years, he has never missed an issue.

As time passed and fortune smiled upon him, Wellington became a master printer. He studied *THE INLAND PRINTER* and encouraged his employes to read it as well. *The Review of Specimens* served as an idea source and as a textbook, kept constantly up to date, on what to do and what not to do in printing.

Inspirational articles, management information, selling suggestions, all played a part in Wellington's progress in the industry. *The Proofroom* was his especial delight, as he had been a proofreader in the past.

Wellington sold his business in 1929—pre-depression. He felt that the cares and thrills of ownership in the printing busi-

ness were too stimulating a draught for a man who had given forty-six years to the printing business. However, Wellington has not retired. The smell of printer's ink is still strong in his nostrils.

He now reads proof for the *Cleveland Plain Dealer* and keeps up with what is going on in the industry by reading the current issues of *THE INLAND PRINTER*.

This alert old-timer says that his fifty years of activity and observation in the printing industry have convinced him that *THE INLAND PRINTER* has no equal as a trade magazine.

"I am proud and glad," he says, "that I have lived to see *THE INLAND PRINTER* celebrate fifty years of service to the industry, and that I have read every issue from the first to the latest."

# Practical IDEAS BACK-SHOP

THE INLAND PRINTER will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them in this column for the benefit of printers everywhere

## Positioning Christmas Cards

A SIMPLE, time-saving method for finding the position of a name to be imprinted on a Christmas card is simply to place a sheet of tissue paper over the regular tympan and clamp under bales. Pull an impression on the tissue. Slide the Christmas Card under the tissue to locate position of gage pins. Tear off tissue and then proceed to feed.—ARTHUR I. LUDLOW.

## Vacuum Holder for Your Camera

THE PHOTOGRAPH shows an arrangement perfected for its own use by the Courier-Citizen Company of Lowell, Massachusetts. It has been put in the offset-printing department and is said to be a great convenience and time-saver. It is a practical device in any plant where numerous pictures are made for catalogs.

It consists of a direct-connected, motor-driven blower mounted on the ceiling, with the suction line consisting of a long bellows, similar in principle to the bellows of a camera, extending from the pipe to two suction backs. One holds the sheet to be

photographed while the second holds the sensitized film in the camera.

There are two bellows—one for each suction back. The latter consists of a metal plate, perforated on one-inch centers each way, large enough for a sheet of any size that is likely to be wanted, or several may be placed on it at once to be photographed simultaneously. Both backs move back and forth on tracks for focusing and easy placing of films and copy.

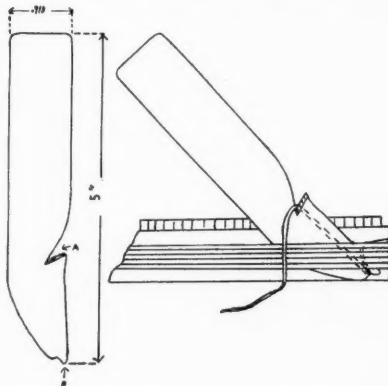
The unusual advantages of this arrangement are that it does away with the reflections which take place when copy is held under glass, it is easy to avoid wrinkles, and it saves time.—F. A. WESTBROOK, M. E.

## Makes Tying of Type Forms Easy

TYING UP pages consumes little time, but numerous printers will wrap the string around the type, fumble in their aprons for makeup rule or tweezers to push down the string, after which they pull the loop, thus made, tight against the corner. A search then is made for scissors to cut the string. Three separate (useless) motions.

I have made a makeup rule which takes care of this. Notch B pushes the twine tight against the corner of the form as sketched; the fingers never touch the loop, nor is a scissors necessary. Rule includes a handy, quick-cutting notch for twine.

The tool is made from two-point steel rule, five inches long, with grindstone and file. Round off one end about 1 3/8 inches, putting in notch B. On the opposite side, the cutting notch (A) is made with a file. The rule is ground down between A and B to allow the blade to slip under the cord more readily, as shown in the sketch.



Two-point steel rule is used to make this handy makeup rule, which saves many tedious motions

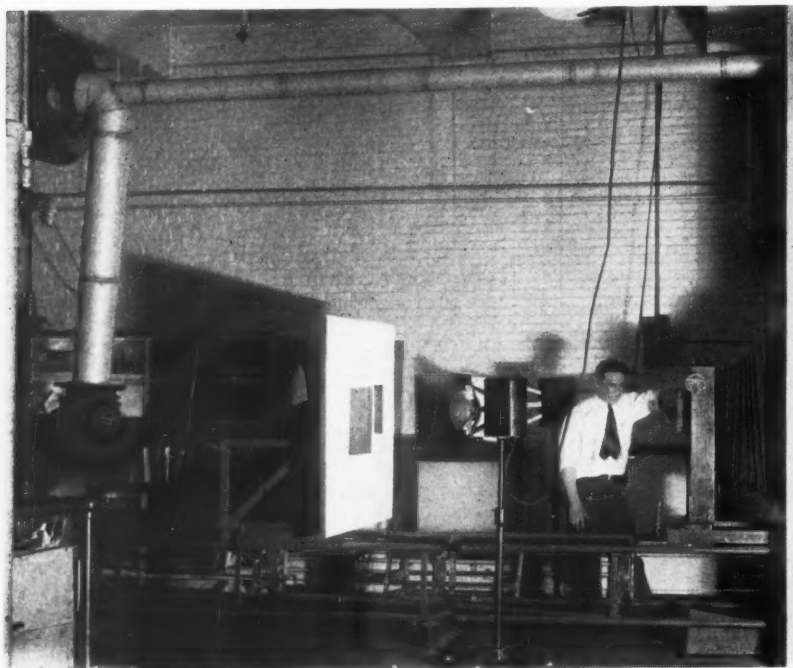
This makeup rule fits the hand comfortably, fits in the upper pocket of the apron, and thus is always handy.—ROY JOYCE.

## Here is a Time Saving Rule Trick

WHEN printing any rule forms from linotype or monotype rules, it sometimes happens that one or even more of the rules appears to print heavier than others, due to the surface being slightly flattened. This is everyday occurrence in many shops. This can often be remedied in a minimum time in this way: Draw a sharp knife-blade along the side of the face of such rules. If this is carefully done, a fine shaving will be removed, and the rules will print sharp and clear, eliminating time of unlocking form and inserting new rules. Dull brass rules may be fixed in the same manner with a little practice.—C. E. BAKER.

## Clothespins Save Press Time

MAKEREADY and register of plates often are slow because of the inconvenience of referring to proof during the work. I have saved myself much annoyance and delay by buying two spring-type clothespins, which I have fastened under the feeding table. Now, when I raise the table to adjust cuts or any similar work, I slip the paper into the clothespins and start off. The proof is right before me and yet is out of the way. It certainly saves me a lot of time and strain.—KENNETH J. FLECK.



Vacuum plate and copy holder in use, showing extra-long photographer's bellows and suction pipes to motor, fastened on beam at ceiling, out of the way of workman and yet accessible to him

# New BOOKS

## Makes Study of Words a Delight

Most people use words without much thought of how they came to mean what they do. It is recognized, however, that a great deal of knowledge and entertainment are lost because of this.

"Picturesque Word Origins," based on the "Webster New International Dictionary," offers an excellent guide and start toward unearthing this valuable information. It gives historical backgrounds of 165 words, leads to the same data on flowers, birds, animals, textiles, and gems, and has forty-five illustrations by Louis Szanto on as many words included in the book. Entertainingly written, the book makes word-study appear genuine fun.

Examples of some of the facts it discloses are: Taxicab comes from "a carriage that bounced like a goat"; the origin of broker was a wine vender.

Printers may glean useful ideas from its pages for features on blotters, in folders, and other mailing pieces. The book contains 134 pages, 9 3/4 by 6 3/4 inches, bound in moire-effect cloth, stamped in dark green and gold. The text was printed by D. B. Updike, The Merrymount Press, in black and burnt orange.

"Picturesque Word Origins" may be ordered from THE INLAND PRINTER's book department for \$1.65 postpaid.

## Six Books Describe Graphic Arts

Some months ago, when the series was started in weekly sections, THE INLAND PRINTER reviewed "The Art and Practice of Printing," published in England. At that time it was stated that the series would later be published in casebound books, and would form a most valuable addition to any printer's library.

The set of six bound volumes is now available for American printers. It is split up into natural divisions of the graphic arts.

Volume 1 covers the composing room, including hand- and machine-typesetting; bookwork, imposition and display. It contains 285 pages, well illustrated.

Volume 2 takes up the pressroom. It considers various machines, makeready, color and color printing, and embossing. Its 267 pages are also well illustrated, including diagrams of machine working parts.

Volume 3 concerns lithography and offset. Topics are: Copperplate press; transfer press; the preparation of stones and plates; photolithography; proofing; flatbed and direct rotary lithography; offset; flatbed and

rotary offset; bronzing; the allied processes. This volume has 280 pages.

Volume 4 takes up photoengraving, electrototyping, and stereotyping. It gives information on principles of photography; line and halftone plates; etching; tint laying; color; proofing; gravure. The 274 pages are replete with illustrations.

Volume 5 discusses bookbinding and ruling—letterpress binding; edition case binding; stationery binding; loose-leaf books; machine ruling. This book has 320 pages.

Volume 6 takes up management, costs, estimating, paper, accounting, and selling. It is not offered in this country, since the publisher feels it does not apply to conditions in American plants.

Each of the six books is bound in green cloth. Page size is 4 7/8 by 7 1/4 inches. "The Art and Practice of Printing" is not designed to make experts out of readers, but for printers desiring to know more about their jobs, or about related branches of the graphic arts, it is a gold mine of information. It is ideal for educating apprentices. The remaining five volumes may be purchased from THE INLAND PRINTER's book department for \$8.00 postpaid, or single volumes may be ordered at \$1.65 each.

## English Benday Book Is Free

The Sun Engraving Company, Limited, Milford House, Strand, London, England, offers free to the readers of THE INLAND PRINTER its benday tint book titled, "A Week of Work." It is 7 1/2 by 13 inches in size, contains thirty pages printed in black and three colors, showing unusual uses of benday tints. In one of the eighteen illustrations, twenty-eight benday shades have been used. Sun Engraving Company makes its generous offer in appreciation of what THE INLAND PRINTER has done and is doing for the printing trades the world over. Now that the New York Sun has just celebrated its one-hundredth anniversary, it is interesting to recall that Benjamin H. Day, printer-founder of the penny Sun, was the father of Ben Day, the artist-wood-engraver who invented the shading medium now used all over the world by photomechanical workers.—S. H. H.

## Editors Write About Editing

Two members of the New York Times' staff, who are also instructors at Columbia University, have written a book on editing which offers much useful information to those interested. Robert E. Garst and T. M.

Bernstein are the authors of "Headlines and Deadlines," the book referred to.

While designed mainly as a guide for copyeditors, it will prove equally helpful to practically all newspaper workers, beginners, and writers of advertising copy, since the basic principles apply to each group.

Subjects which are covered in part one include newspaper organization; the copy-editor; editing the copy; mechanics of copy-editing; the abused words (a danger signal against trite writing). Part two: What the headline is; how it looks; what it says; how it says it; headline vocabulary of related words; glossary of newspaper terms.

"Headlines and Deadlines" is written informally; it contains 217 pages 5 by 7 1/2 inches; is bound in flexible fabrikoid, gold stamped; has top stained. And it may be ordered from THE INLAND PRINTER's book department for \$2.90 postpaid.

## 452,000 Words to Learn and Use

It is said that Shakespeare, one of the most fluent and literate of all men using the English language, had 16,000 words at his command. Yet, the first issue of Noah Webster's dictionary, making entry in 1806, contained 38,000 words.

The second edition came out in 1828, and it had grown to 70,000 words. The rights were bought from Noah Webster's heirs by George and Charles Merriam, the booksellers of Springfield, Massachusetts. In 1847 was issued the first edition under their imprint.

During 1864, the famous "Unabridged" dictionary came out, which contained 114,000 words. In 1890, the "International" was issued and with its supplement in 1900 contained a total of 175,000 words. Nine years later came the "New International," with 400,000 words!

The present issue of the G. & C. Merriam Company's "New International" contains 452,000 entries, 6,000 illustrations, 2,700 pages, with the color plates and zinc etchings liberally used throughout. Both the "New International" and also the "Collegiate" are bound in fabrikoid, announces the *Du Pont Magazine*.

Mark Twain once said of the dictionary, "When I think over the impressive fact, if it had been builded by one man instead of a hundred, he would have had to begin it a thousand years ago in order to have it complete for publication today."

Merriam says, "Actually, the work was done by a company of skilled scholars in six years. They were given the secrets of success in dictionary-making passed down by tradition and training from Noah Webster himself, and the assistance of eminent experts in each field of learning, no limitations on expenditures. In the end, \$500,000 was spent, added to an equal amount devoted to earlier editions."



# MACHINE COMPOSITION

*What is your problem? Queries are answered by mail when a stamped return envelope is enclosed*

## An Old Pot in a New Machine

We have a machine which has had an old pot installed recently. I have tried everything that I know. Have repacked the pot and adjusted the mouthpiece, the vents are open sufficiently, the mouthpiece jets are open. I am enclosing a slug from which you can see that the mouthpiece is turned so high that the machine almost squirts, yet it seems that the face is cold. What can I do to improve the slug?

Putting an old gas pot in a new machine is not recommended, except perhaps when waiting for an electric pot. If the old pot is to continue in use, you may have to have an oversize plunger fitted for the well. The slug face has the appearance of cold metal, but may be due to lack of plunger force.

Sometimes the application of cottonseed oil in the throat, through the well, has the effect of cleaning the throat and improving the sharpness of the face. To do this, bail the metal as low as possible and pour an ounce or two of cottonseed oil into the well, then insert the plunger and push it down full distance. Leave it there, keeping the heat on all the time. After about thirty minutes, fill metal up to proper height.

Do not cast right away, but, instead of casting by machine action, you may pull the disk forward and place a piece of heavy cardboard in front of the mouthpiece, then move the plunger down and up with considerable force to expel the metal and all unburned oil from mouthpiece jets. Repeat this latter operation until clear metal comes out of every jet.

If some jets refuse to discharge the clear metal in full volume, drill out such jets to insure a full-volume discharge. You may then cast a number of blank slugs to see if they are solid, and then from matrix lines to see if sharp face is obtained.

## Here Is How Water Cools Mold Disk

How does water, passing through the mold disk, cool a mold so that recasting may be carried on and give reasonably solid slugs?

On a machine having the water-cooled mold disk, the disk revolves on a large hollow stud. There is an inlet and an outlet connection to this stud through which the water passes. The volume of water deter-

mines how cool the stud will be kept. The heat is subtracted from the disk and the mold by the flowing water. The mold, to be correct, does not actually become cool during recasting operations. It is, however, prevented from becoming hot by the circulating water.

## Bends Spaceband on End of Line

Why should a line not be sent away with a spaceband on the end? What will happen if a spaceband is reversed?

A spaceband on the left end of the line, if the line is quite full, may cause the bending or breaking of the wedge. This occurs when the first elevator descends, and the lower end of the wedge gets caught on the right, upper end of the left vise jaw, causing the upper end of the spaceband wedge to rise into the path of the long finger of the delivery slide. Little damage is done where the finger is hinged.

## Pot Height Needs Correcting

Slug submitted by L. J. K. showed by the position of the jet marks on the foot that the pot needed correcting in relation to the constant part of the mold. The jets showed

that the right pot leg should be raised up about a thirty-second of an inch, as about one-half of the end jet is below the smooth side of the slug.

He was told to loosen the front locknut on the right pot leg, and turn out the screw a trifle. Loosen the bottom locknut on the same pot leg, and turn the screw out. Then loosen the top locknut on right-hand screw on the same pot leg, and turn this screw down a trifle. Cast a thirty-em slug and examine jet marks on foot of slug. If necessary, adjust the left pot leg in the same manner until the end jets, right and left, are in correct alignment with the smooth, or constant, side of the slug.

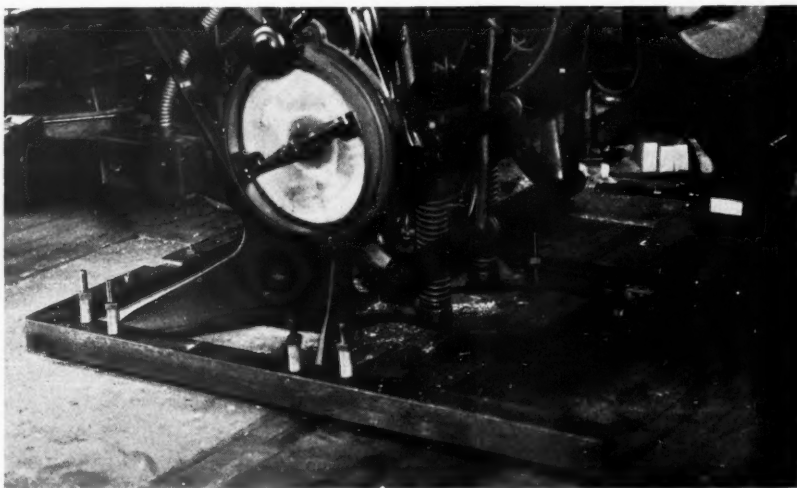
When this was done, the face of the slug showed an improvement on the right end. The operator asks how is it possible for this adjustment to change so since he has never altered adjustment of the pot legs.

The weight of the pot at front rests on two bushings which support the pot on the vise-frame shaft. The contact of the two top adjusting screws, on the top of the bushings, coupled with the extreme weight of the pot, causes the top of the upturned nipples of the bushings gradually to wear, which lowers the pot, making it necessary to correct the adjustment occasionally.

## Walls of Matrices Are Damaged

We have quite a long letter from an Eastern operator, who is complaining of hairlines cast from matrices five or six years old, which he states show badly on auxiliary faces and not so noticeably on normal lines. He states that these old matrices are cleaned periodically with a chemical dissolved in water.

We have seen instances where matrices had damaged walls, due to excessively high temperatures of the metal used, and also to insufficient tightening by the spacebands.



*Closeup of truck built by Trenton (New Jersey) "Times" machinists to move typesetting machines. Details of construction, described in THE INLAND PRINTER for November, are clearly shown here*



To give a more comprehensive answer, we prefer to have a slug cast from the matrices, both in normal and in auxiliary positions from the same line; also the line of matrices (which will be returned). The use of the chemical cleaner—chromic acid—has a detrimental effect on the delicate walls of the matrices. Warnings on this have been published at various times.

...

### Splashes After Aligning Mouthpiece

An operator asks help regarding back-splashes of metal near the right end of pot mouthpiece. We advised lockup test, which was made, and a weak lockup was found at left end of pot mouthpiece instead of at the right, as suspected. This was adjusted. He states that the splashing continues on the right side of the pot mouthpiece.

Our suggestion was to clean out the pot mouthpiece, cast a few slugs, and to examine the right end of the mouthpiece, which was done. It was found that beads of metal appeared to come from the two upper, right-hand screws of the mouthpiece, and from near the adjacent corner.

Advised the removal of the mouthpiece, cleaning of the contact surfaces of the pot and mouthpiece, and putting back the same mouthpiece. All screws were oiled, graphited, and firmly tightened up.

★ ★

### Speeds Sawing of Odd Measures

A small card in use by the Standard Printing and Publishing Company, Huntington, West Virginia, saves quite a bit of time in setting and cutting type for any measure up to 10½ picas, reports Ralph Bliffin. All copy is centered on 10½-pica slugs and then cut to length wanted, using

Set Headings on slug 10½ picas long. Saw front end of slug first.		
Picas Wanted	First Cut	Second Cut
2	6.3	2.
2½	6.6	2.6
3	6.9	3.
3½	7.	3.6
4	7.3	4.
4½	7.6	4.6
5	7.9	5.
5½	8.	5.6
6	8.3	6.
6½	8.6	6.6
7	8.9	7.
7½	9.	7.6
8	9.3	8.
8½	9.6	8.6
9	9.9	9.
9½	10.	9.6
10	10.3	10.

this card. For instance, if two picas is the size wanted, the slug is cut to six picas—three points on one side, then to two picas on the other. This saves figuring, and slugs have the same number of ribs on each side.

## Urges Simplicity In Design

The Fiftieth Anniversary cover aroused much favorable comment and requests for information about E. Dietlinger, the printer who designed it.

He is a co-worker of Hermann Heck in the D. Stempel typefoundry, in Frankfurt, Germany. Dietlinger placed, in addition to the cover design, two business cards well up in the ranking, and won fifth prize in the recent poster contest, placing his other entry as well.

He is a young man, having served his apprenticeship during the recent war, going to Stempel's in 1923. He took a course soon after under Professor Rudolf Koch, of Offenbach, a noted type designer. During the year 1927, he went to England, studying economics for a year at Fircroft College, in Birmingham.

He then reentered the Stempel printing department, soon after passing the master-printer's examination. Since that time he has devoted his talent to keeping up to date on all angles of the printing business, with special emphasis on modern and conventional typography.

"In producing fine printing," comments Dietlinger, "take care to do it with simple means. One might object that this is easier said than done. But a well planned design, choice of a good type face (old or modern), well printed in a color which suits the paper, must lead to the best effect.

"Besides this, endeavor to give each piece of work a different note, so that it stands above average printing. I am convinced that good printing still has a chance to bring business to a printer, even in these times. From the economical point, it can be said that good, modern typography is often produced in a shorter time than the usual ordinary printing seen."

★ ★

### Uses Stationery Gift as Twin Ad

By H. L. SPOONER

A new idea in advertising recently put into operation by the Tullar Lubritorium, Detroit, should interest printers, and help them develop a market for a considerable amount of printing.

The lubritorium is owned by Frank W. Tullar, president of the Tullar Envelope Company next door. Tullar conceived the idea of handing tourists stopping at the station for gas, oil, or other services a portfolio of note paper and envelopes to match.

The idea was put into operation with but little outlay. The envelope plant has



E. DIETLINGER

considerable quantities of scrap paper left from making envelopes, and this is used.

Few things are appreciated as much by the tourist as a portfolio. It is an easy item for the traveler to forget when starting out, although it is often needed.

The portfolio consists of six sheets of paper and six envelopes to match. These are enclosed in an envelope 5¾ by 7¼ inches, just the right size to be carried in the pocket of a car.

The outer envelope has a paragraph in the lower, left-hand corner of the front which advises, "This package contains envelopes and writing paper, which it is hoped may come in good stead while you are motoring this summer.—Tullar Envelope Company."

On the reverse side, in the middle of the big flap, is printed: Compliments of Tullar's Hi-speed Service. Gasoline, oils, and lubricants. 27600 West Fort Street, corner 20th, Detroit.

The package thus forms an advertisement for both the service station and the envelope concern.

A package of this description can be produced economically. The printing, of course, would have to be done for each individual station. Quite likely, too, gasoline wholesalers could be sold on the idea and would order them in large quantities for use by their retailers.

Some filling stations may desire a small, conservative advertisement on each envelope and sheet of note paper, in the hope of getting business from recipients of letters should they happen to tour that way.

★ ★

### Reviews Worth Price to Printers

True, I let my subscription lapse after having been a subscriber for years. Hard times is my only reason. I missed THE INLAND PRINTER a lot while without it, although I was not without it entirely, as I had stacks of back numbers over which I pondered frequently.

In fact, I reread your reviews of specimens for both inspiration and encouragement. I recommend your reviews to printers at every opportunity as being the best source of knowledge procurable concerning the art of printing.

I wish you continued success in your work, and will promise to show my appreciation for value received by keeping my subscription paid up. Congratulations to THE INLAND PRINTER on its fiftieth anniversary! May its second fifty years be as illustrious.—HOMER HILL, *Homer Hill Printing and Office Supply Company, Arkansas City, Kansas.*

★ ★

### Old Hand Press Is Still in Use

An old Washington hand press, dumped into the Red River by a Shreveport, Louisiana, publisher during the Civil War when Federal soldiers approached the town, is still in operation in the plant of the *Cass County Sun* at Linden, Texas. It has been used there constantly since being salvaged from the water shortly after the troops left the region.

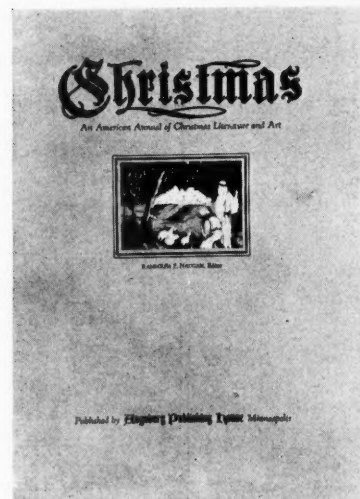


The cover of the annual, run in blue, red, and gold on a light tan hand-finish stock

# An Evidence of Craftsmanship

By WALTER SCHMIDT

Frontispiece and two inserts are beautiful specimens from the only Christmas annual now published in this country. Cover, title page, and other fine specimens shown on this page are typographic inspiration for others in industry



The title page is an attractive example of fine design; well worth most careful study

A PUBLICATION of especial interest to printers is the annual *Christmas*, edited by Randolph E. Haugan, and published by the Augsburg Publishing House, Minneapolis. Volume Three is just off the press. Three of its pages appear as special inserts in this issue of *THE INLAND PRINTER*, including the frontispiece.

The frontispiece is the halftone reproduction of a pen sketch by the well known artist, Franklin Booth, printed on laid antique book paper. Various experiments with halftone reproductions on antique stock by letterpress printing are being conducted at the present time. Many of the experiments involve specially etched plates. The example was produced with an ordinary halftone and is therefore worthy of special study.

The insert of two pages following furnishes a splendid example of the use of one of Frederic Goudy's new type faces, the Goudy black letter. The Beatitudes, Lord's

Prayer and the initials were hand lettered by John Ellingboe.

The student of typography will also wish to study the other pages reproduced here.

The variation in the paper stocks used—enamel, eggshell, and laid antique book paper—adds much to the annual's unique appearance and appeal.

The illustrations are reproduced in several media: line drawings, halftones, process plates, wood cuts, and also process-plate blowups. Figure 1 is the cover, which was run in blue, red, and gold on a light tan handmade-finish cover stock.

Lower left is process-plate blowup from 133-line screen to a sixty-five-line screen. And next is a black halftone run over a blue tint block, producing a most unusual effect by an exceedingly simple combination run.

Many Christmas annuals are produced in the European and Scandinavian countries, such as *London Illustrated News* and *The*

*Sphere* in England; *L'Illustration* in France; *Juleroser* in Denmark; *Julehelg* in Norway, and *Julstämning* in Sweden.

Students of printing and collectors of fine specimens will find *Christmas* a delightful volume for their libraries.

In addition, extra-fine editions of various leading publications in South Africa, Australia, New Zealand, and India make up beautiful Christmas annuals. Fine craftsmanship is evident in every element entering into these books—artwork, photos, writing, editing, and each of the reproductive processes used.

Like the European annuals, these issues are truly keepsakes printers could enjoy examining again and again.

All of them are special editions of regular publications; *Christmas* comes from the press of a commercial printing plant. In many ways, it is much finer than the others, although smaller.



The Holy Night  
A Christmas legend by Selma Lagerlöf

W HEN the first star of the night appeared, the angels came down from heaven, and the shepherds were the first to see them. They were the first to see the light of the world, and the first to see the light of the world.



Black halftone, run over a blue tint block, producing an unusual winter twilight effect



The charm and balance of this page show up to advantage, even in this reduced size

Symmetric layout; the illustration is process-plate blowup from a fine screen to coarser

**B**LESSED ARE THE POOR IN SPIRIT: FOR THEIRS IS THE KINGDOM OF HEAVEN + BLESSED ARE THEY THAT MOURN: FOR THEY SHALL BE COMFORTED + BLESSED ARE THE MEEK: FOR THEY SHALL INHERIT THE EARTH + BLESSED ARE THEY WHICH DO HUNGER AND THIRST AFTER RIGHTEOUSNESS: FOR THEY SHALL BE FILLED + BLESSED ARE THE MERCIFUL: FOR THEY SHALL OBTAIN MERCY + BLESSED ARE THE PURE IN HEART: FOR THEY SHALL SEE GOD + BLESSED ARE THE PEACEMAKERS: FOR THEY SHALL BE CALLED THE CHILDREN OF GOD + BLESSED ARE THEY WHICH ARE PERSECUTED FOR RIGHTEOUSNESS SAKE: FOR THEIRS IS THE KINGDOM OF HEAVEN + BLESSED ARE YE, WHEN MEN SHALL REVILE YOU, AND PERSECUTE YOU, AND SHALL SAY ALL MANNER OF EVIL AGAINST YOU FALSELY, FOR MY SAKE +

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

¶ Ye are the salt of the earth: but if the salt have lost his savour, wherewith shall it be salted? it is thenceforth good for nothing, but to be cast out, and to be trodden under foot of men. Ye are the light of the world. A city that is set on an hill cannot be hid. Neither do men light a candle, and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house. Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. ¶ Think not that I am come to destroy the law, or the prophets: I am not come to destroy, but to fulfil. For verily I say unto you, Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled. Whosoever therefore shall break one of these least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven: but whosoever shall do and teach them, the same shall be called great in the kingdom of heaven. For I say unto you, That except your righteousness shall exceed the righteousness of the scribes and Pharisees, ye shall in no case enter into the kingdom of heaven. ¶ Ye have heard that it was said by them of old time, Thou shalt not kill: and whosoever shall kill shall be in danger of the judgment: But I say unto you, That whosoever is angry with his brother without a cause, shall be in danger of the judgment: and whosoever shall say to his brother, Raca, shall be in danger of the council: but whosoever shall say, Thou fool, shall be in danger of hell fire. Therefore, if thou bring thy gift to the altar, and there rememberest that thy brother hath ought against thee, Leave there thy gift before the altar, and go thy way; first be reconciled to thy brother, and then come and offer thy gift. Agree with thine ad-

versary quickly, whiles thou art in the way with him; lest at any time the adversary deliver thee to the judge, and the judge deliver thee to the officer, and thou be cast into prison. Verily I say unto thee, Thou shalt by no means come out thence, till thou hast paid the uttermost farthing. ¶ Ye have heard that it was said by them of old time, Thou shalt not commit adultery: But I say unto you, That whosoever looketh on a woman to lust after her, hath committed adultery with her already in his heart. And if thy right eye offend thee, pluck it out, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell. And if thy right hand offend thee, cut it off, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell. It hath been said, Whosoever shall put away his wife, let him give her a writing of divorcement: But I say unto you, That whosoever shall put away his wife, saving for the cause of fornication, causeth her to commit adultery: and whosoever shall marry her that is divorced, committeth adultery. ¶ Again ye have heard that it hath been said by them of old time, Thou shalt not forswear thyself, but shalt perform unto the Lord thine oaths: But I say unto you, Swear not at all: neither by heaven; for it is God's throne: Nor by the earth: for it is his footstool: neither by Jerusalem; for it is the city of the great King. Neither shalt thou swear by thy head, because thou canst not make one hair white or black. But let your communication be, Yea, yea; Nay, nay: for whatsoever is more than these, cometh of evil. ¶ Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth: But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also. And if any man will sue thee at the law, and take away thy coat, let him have thy cloke also. And whosoever shall compel thee to go a mile, go with him twain. Give to him that asketh thee, and from him that would borrow of thee turn not thou away. ¶ Ye have heard that it hath been said, Thou shalt love thy neighbour, and hate thine enemy: But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you: That ye may be the children of your Father which is in heaven: for he maketh his sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust. For if ye love them which love you, what reward have ye? do not even the publicans the same? And if ye salute your brethren only, what do ye more than others? do not even the publicans so? Be ye therefore perfect, even as your Father which is in heaven is perfect.

**T**ake heed that ye do not your alms before men, to be seen of them: otherwise ye have no reward of your Father which is in heaven. Therefore when thou doest thine alms, do not sound a trumpet before thee, as the hypocrites do in the synagogues and in the streets, that they may have glory of men. Verily I say unto you, They have their reward. But when thou doest alms, let not thy left hand know what thy right hand doeth: That thine alms may be in secret: and thy Father, which seeth in secret, himself shall reward thee openly. ¶ And when thou prayest, thou shalt not be as the hypocrites are: for they love to pray standing in the



synagogues and in the corners of the streets, that they may be seen of men. Verily I say unto you, They have their reward. But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father, which is in secret; and thy Father, which seeth in secret, shall reward thee openly. But when ye pray, use not vain repetitions, as the heathen do: for they think that they shall be heard for their much speaking. Be not ye therefore like unto them: for your Father knoweth what things ye have need of before ye ask him. After this manner therefore pray ye:

## OUR FATHER

WHICH ART IN HEAVEN. HALLOWED BE THY NAME + THY KINGDOM COME + THY WILL BE DONE IN EARTH, AS IT IS IN HEAVEN + GIVE US THIS DAY OUR DAILY BREAD + AND FORGIVE US OUR DEBTS, AS WE FORGIVE OUR DEBTORS + AND LEAD US NOT INTO TEMPTATION, BUT DELIVER US FROM EVIL, FOR THINE IS THE KINGDOM, AND THE POWER, AND THE GLORY, FOR EVER +  
+ A + M + E + N +

For if ye forgive men their trespasses, your heavenly Father will also forgive you. But if ye forgive not men their trespasses, neither will your Father forgive your trespasses. Moreover, when ye fast, be not, as the hypocrites, of a sad countenance: for they disfigure their faces, that they may appear unto men to fast. Verily I say unto you, They have their reward. But thou, when thou fastest, anoint thine head, and wash thy face; That thou appear not unto men to fast, but unto thy Father which is in secret: and thy Father which seeth in secret, shall reward thee openly. Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal: But lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal: For where your treasure is, there will your heart be also. The light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light: But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness! No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon. Therefore I say unto you, Take no thought for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on. Is not the life more than meat, and the body than raiment? Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them. Are ye not much better than they? Which of you by taking thought can add one cubit unto his stature? And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin: And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these. Wherefore, if God so clothe the grass of the field, which to day is, and to morrow is cast into the oven, shall he not much more clothe you, O ye of little faith? Therefore take no thought, saying, What shall we eat? or, What shall we drink? or, Where-

withal shall we be clothed? For after all these things do the Gentiles seek: for your heavenly Father knoweth that ye have need of all these things. But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you. Take therefore no thought for the morrow: for the morrow shall take thought for the things of itself. Sufficient unto the day is the evil thereof.

Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again. And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye; and, behold, a beam is in thine own eye? Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye. Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you. Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you: For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened. Or what man is there of you, whom if his son ask bread, will he give him a stone? Or if he ask a fish, will he give him a serpent? If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask him? Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets. Enter ye in at the strait gate: for wide is the gate, and broad is the way that leadeth to destruction, and many there be which go in thereat: Because strait is the gate, and narrow is the way, which leadeth unto life; and few there be that find it. Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves. Ye shall know them by their fruits. Do men gather grapes of thorns, or figs of thistles? Even so every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit. A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit. Every tree that bringeth not forth good fruit is hewn down, and cast into the fire. Wherefore by their fruits ye shall know them. Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in heaven. Many will say to me in that day, Lord, Lord, have we not prophesied in thy name? and in thy name have cast out devils; and in thy name done many wonderful works? And then will I profess unto them, I never knew you: depart from me, ye that work iniquity. Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock. And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.



# Christmas

## Greetings

The greatest gift this year has brought printers and other business men is His teaching that faith and courage will vanquish despair. And fully confident that 1934 will be a Happy New Year, we wish you A Merry Christmas.

*The Inland Printer*

QUITE OFTEN a novelty idea will sell a holiday greeting card, as other forms, when the finest of copy, paper, typography, and other elements of excellent craftsmanship do not strike a customer as just what he wants. For that reason, a number of novel greetings received by *THE INLAND PRINTER* last season are here briefly described for the assistance, by way of suggestion, they will prove to readers on the lookout for forms that are different, distinctive, striking, to be used for themselves or customers.

Russell H. Blanchard pasted a sheet of "parchment" to a gilded stick, headed it "Proclamation," phrased it in the old-fashioned style of early parchment rolls, and printed it in Old English. The black, red, and gold inks of olden-time printing were used. Recipient's names were imprinted (the piece "personalized"); his own name is signed in ink.

Brandtjen & Kluge sent users of Kluge presses a feeding fork, wired to a card on which a cut of a regular fork handle was printed, along with the greeting wish that it would "fork the profits your way."

Capitol Printing Company, Washington, D. C., printed one side of a coated sheet, 34 by 44 inches, completely in black and then overprinted in silver: "Capitol Printing Company wishes you a Merry Christmas and a Happy New Year in a Big Way." Stars and reindeer gambol across the big sheet. Giant size was feature.

George R. Keller, Detroit manager of A. T. F. and former U. T. A. president, had a plate made of his type message, with position reversed. His greeting reads backward, but reading correctly across the top appears: "Everything seems turned around this year, but if you hold this before a mirror and smile, everything will be all right."

The Flint Printing Company, division of Barnes Michigan Corporation, printed a top view of a press in a gold panel, and in-

serted a smaller card in die-cut slots, so the reader drew it out exactly as a sheet comes from the press. A greeting is printed on the card inserted through the slots.

C. Harold Lauck, Lexington, Virginia, clipped sections from his college paper that told of his present connection, underlined the address and so on, and overprinted it: "In times of stress we economize in every way—but we are glad we do not have to economize in our good wishes for you to have a Merry Christmas." Names of the family are below.

Frank J. Smith, Rochester, New York, U. T. A. president, has used heavy board, printed to look like a miniature child's slate and die cut to form. It, too, featured "economy," although obviously not a stunt of economical format.

Charles J. Felton, New York City, sent out a black envelope having a red celluloid window. Through it is seen a glum face and "Very Sad." Below is printed "Cheer Up! Things are not always what they seem to be. (Pull down the window.)" When this is done, the red-printed part of the picture shows up, a jovial ornament-made Santa and "Merry Christmas and Everything!" Portion seen through the window is printed in green.

W. S. Lawson, Ellis Publishing Company, Battle Creek, Michigan, tied an electrotpe shell to a card. The shell was made from a line engraving of handwriting, and read "Greetings of the season, W. S. Lawson, 1932." Unusual and effective.

Ross Jones, of the St. Clair County Press, Michigan, uses a French folder inscribed in red and green inks: "It is said that good things come in small packages." A large sheet of flimsy, bearing a cordial greeting, and folded to small size, is tied inside with a red ribbon.

Robert Thompson, Runkle-Thompson-Kovats, Incorporated, Chicago advertising typographers, printed from a plate made



Illustration by courtesy of Bingham Brothers Company

from hand-written copy in orange on celluloid an invitation to "drop in" and "P. S. Happy New Year." It is riveted to a card on which a cut of the Merchandise Mart, Chicago, at night, is printed.

W. A. Dundas, of Beatrice, Nebraska, checks the words Christmas and New Year on a "Scotch greeting card." It is a post card, printed with the various occasions on which greetings are sent, each having a checkmark box. Inference is that the same card is used for all occasions in all years.

Roy Frank, of Burns-Hall Advertising Agency, Milwaukee, uses no name on the face of his greeting card. Only Santa and "Merry Christmas from" leading to a die-cut circle. Revolving the disk fastened in the card brings the faces of Frank, Mrs. Frank, and their children, printed on the disk, to the opening in turn.

W. P. (Pike) Burden, of Baton Rouge, Louisiana, sent his friend a little mailing



MIDDLETON PRINTING CO.

M. S. MURDER 1931 M. S. MURDER

*Local pride made this greeting pay dividends. A red sock (linoleum block) is slotted to hold a print of the new highway bridge. Much printing, showing a better view of it, resulted*

bag containing a jigsaw puzzle. On being put together, "Merry Christmas—Happy New Year—Pike" in red and green inks, appear on a gold background of the words.

The Geneva (Alabama) *County Reaper* carries a Page One box showing photos of the editor, his aid, and the "devil" above a halftone showing "A Merry Christmas" in wood type across a copy of the paper. A pica ruler, quoin, reglet also appear.

Aleyn H. Burtis, Associated Press, in New York City, printed five Santas and "News worth repeating, Merry Xmas" all over old newspapers. He then folded the Santas carefully and cut out the excess paper, leaving a strip of five holding hands and bearing the greeting.

## ANSWERING YOUR S. O. S.

Inspiration for copy for your own or the greeting of some customer while you're sorely tried for ideas at deadline will surely come through reading the following sentiments on cards and folders THE INLAND PRINTER has received

"I am thinking of you today, Because it is Christmas, and I wish you happiness, and tomorrow, Because it is the day after Christmas, I shall still wish you happiness, and so on clear through the year."—Van Dyke.—Greeting of CHESTER A. LYLE.

I feel that the year 1932 should not pass without an expression of gratification over the cordial and sincere relationship existing between us. I hope that your Christmastide will be aglow with shining embers of friendship and good cheer. May they kindle and still glow for you throughout the New Year of 1933!—From greeting of DAVID A. HAYES.

'Twould seem that now 'tis Christmas. So 'tis . . . and despite uncongenial appearances that seem to belie it—adverse, oppositional, antithetical, forbidding—'tis still Merry Christmas.—From greeting of CARL J. H. ANDERSON.

Time of joyousness with mirth, Peace, good will to all the earth, Time of fragrant evergreens, Time of happy, homelike scenes . . . Christmastime.—From greeting of ARVILLA AND ARTHUR COLE.

Just a friendly thought to greet you, But, say, Dear Friend, We'd rather meet you. To shake your hand and wish you cheer For Xmas and the coming year.—LEE, JAKE, AND HENRY SHAPIRO.

With the best wishes for the season, May the Christmastime, the Yuletide, and Noel find all set fair with you, and Santa Claus, Daddy Christmas, Kris Kringle, and Saint Nicholas, and also the good King Wenceslaus, having their best done for this 1933. Gajan Kristnaskon kaj Felican Novjaron.—From greeting of BENJAMIN N. FRYER.

. . . and through the years the spirit carries on, Merry Christmas.—IDEAL ROLLER AND MANUFACTURING COMPANY.

Again we extend to you our Christmas Greetings and the wish that 1933 may set, for you, twelve new milestones of progress along Prosperity Highway.—PROGRESSIVE COMPOSITION COMPANY.

Gazing out over the blue waters of San Francisco Bay, I am wishing you the very merriest Christmas you have yet known, and may the bright New Year find you holding a royal flush when the "new deal" is finally drawn.—T. E. CORDIS.

Some folks will tell you that "Business is Business." But we have found in dealing with you that "Business is Pleasure." We hope the pleasure has been mutual, and extend to you our sincere wishes for a Merry Christmas and a Happy New Year.—WESTERN STATES ENVELOPE COMPANY.

As Christmas chimes again ring out and men pause to count those truly substantial gains that ledgers cannot record, we think with profound appreciation of your good will. May we earnestly invoke upon you and yours the New Year's joyful bounty.—M. VIERENGEL MACHINE COMPANY.

May your ship of Destiny ride safely through the storms of life, and finally be stranded on the shores of Peace, Happiness, and Prosperity.—Greeting of ELIZABETH AND WALTER B. GRESS.

Greetings, emerging from the trials of the past and facing the dawn of a brighter and more prosperous era, we wish you your full measure of good things in 1933.—HURLBUT PAPER COMPANY.

May the Happiness for which you hope—the success for which you seek—the rewards for which you work—all be yours—together with a lot of other good things that you deserve on general principles.—TYPOGRAPHIC SERVICE COMPANY.

1932-1933. After many months of uncertainty, beset with worries and difficulties galore, we have reached again the anniversary of the birth of One whose life, ending to all outward appearances in a most complete failure, has served for almost two thousand years as the comfort, the inspiration, and hope of all mankind. Surely His Life serves to spur us onward; forgetful of petty failure; certain of ultimate stability and the glorious dawn of a new day for all humanity. With due appreciation for your helpful cooperation and sincere wishes for a new year of fulfillment.—KINGSPORT PRESS.

I want to send you a Christmas greeting that will reach right out and grab your hand and personally say to you "A good old-fashioned Merry Christmas."—and I sincerely wish that this coming year will be one of prosperity and that every good thing will come to you.—From greeting of WENDELL FISH.


It is when we grow up that we must begin to believe anew in the spirit of Santa, for it is then we know life is but a drama of dreams and that the illusions of life are, after all, the things that are real and lasting. Things that keep us strong and stalwart. On and on and on.—From greeting of FRED L. DRAGER.

Merry Christmas—While the antics of Old 1932 have taught us to economize; yet this economy is by no means included in a wealth of good wishes to you and yours. May yours be a balanced Budget of Happiness and Prosperity in 1933.—MR. AND MRS. E. R. PURCELL.

Tahell with the depression—that ain't going to stop me from wishing you a Merry Christmas and a Happy New Year.—SAM GREENFIELD.

25 Years Ago . . . the Phillips Printing Company said Merry Christmas, Neighbor. Today . . . we still say Merry Christmas, Friend . . . Same feeling 'n' everything—just new type.—PHILLIPS PRINTING COMPANY. (First part of greeting in typography of 1908; the latter portion in modern style and format.)

To awaken your kindly and forbearing thoughts, Hal Marchbanks sends Greetings for Christmas and the New Year!



We feel that 1932 should not pass without an expression of gratification over the cordial relations existing between us. We hope that your Christmas tide will be aglow with warm friendships and good cheer.


...and in the New Year, may your friendships be unbroken; may you have the vision to see the possibilities before you, the faith to believe in their ultimate realization, and the health to enjoy the fruits thereof.

**HARMONY-WOODRUFF, INC.**

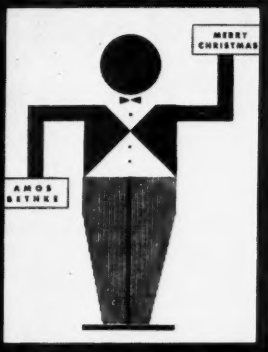
MAY EACH RICH ROLLING GEAR CONTAIN HAPPINESS RARE and INDUCE your SECRET TROUBLES to MELT AWAY NOW

**Christmas Expedition "Utopia"**

Leaving Christmas Eve, 1932  
ALL EXPENSES PAID



Tippecanoe Press  
Monticello, Indiana



Thank You

**MY LAST WILL AND TESTAMENT**

BEFORE IT HEREBY BE KNOWN, that

*Philip E. Pfeffer*, being of sound mind, about 30 years of age, do hereby bequeath to my friend and fellow-sufferer, *The Island Builders*, a Chicago equal share in the riches of my last Will, the Portion of my Best Wishes, and the Wealth of my Possessions.


It is my desire that *the staff*, shall have all the joy and happiness of this Christmas Season, together with Health and Prosperity throughout the coming year.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my seal on this *day of December* in the year of our Lord One Thousand, Nine Hundred and Thirty Two.

WITNESSES:

*Philip E. Pfeffer*

**O. K. DENVER.**



THE A. B. HIRSCHFELD PRESS

Christmas in lands of fir tree and pine.

Christmas in lands of the palm tree and vine;

Christmas where children are hopeful and gay.

Christmas where old men are patient and gray.

Everywhere, everywhere, Christmas tonight!

—Philip Bunde

1,000

W. J. STRICKLIN

December 22

*The Island Builders* 1,000

EXACTLY ONE THOUSAND

Wishes for prosperity and happiness during Christmas and the New Year

BANK OF OPPORTUNITY

BRANCHES EVERYWHERE

☆ Our greetings on these joyful holidays, from Kay and Jean, Katharine and Bob Middleton



Sing out the Old Song in the New

Harmony and Woodruff, Sapulpa, Oklahoma, are silhouetted; W. Rodney Chirpe, Chicago artist, sent tickets to Utopia for each member of the family; Tippecanoe Press, Monticello, Indiana, featured a Hoosier snow scene. Amos Bethke, New York City, created a rule-made gentleman; the Herzbergs, of St. Louis, offered a new deal.

P. E. Pfeffer wrote his will; A. B. Hirschfeld okehs Denver; J. M. Bundebo, Chicago ad typographer, used yellow, red, blue, and black with effect; W. J. Stricklin, Florence, South Carolina, wrote a check. Bob Middleton, Ludlow Typograph Company, went modern; Perce and Clem Green, Sydney, Australia, favor singers, one a die-cut flap



# These Books Make Acceptable Gifts



**B**E PRACTICAL this Christmas. Give helpful books. Every ambitious man appreciates a book that will make him a more valued, efficient craftsman. No gift could be more acceptable. Here are suggestions:

- 1—**Practical Hints on Presswork.** By Eugene St. John. A compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work. Size 4½ by 7; 201 pages; flexible binding. Price, \$3.00 postpaid.
- 2—**Layouts for Advertising.** By John Dell. A useful handbook of 700 layout suggestions. Contents: Magazine and Newspaper Layouts; Booklets; Broad-sides and Folders; Letterheads and Posters; Type and Borders. Illustrated; 175 pages; size, 5 by 7; flexible binding. Price \$3.00 plus 15 cents postage.
- 3—**Art of Block Cutting, The.** By Hankammer and Lampe. Tools and Supplies for Block Printing; Design and Lettering; Block Designing and Cutting; Methods of Printing From; Color Application to Block Printing; Block Printing in the School; Commercial Possibilities, Poster Printing. Illustrations Printed Direct From Blocks. 162 pages; 6 by 9; cloth. Price, \$1.70 plus 10 cents postage.
- 4—**Art of Spacing, The.** By Samuel A. Bartels. A treatise on proper distribution of space in typography. Contents: Title Pages; Straight Composition; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5½ by 7½; 110 pages; board cover. Price, \$3.00 postpaid.
- 5—**Modern Type Display.** By J. L. Frazier, editor of The Inland Printer. New third edition. The cream of Mr. Frazier's constructive and scientific writings on type composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic, and complete course in typography. More than 200 illustrations and examples of modern typography. Handsomely bound; size, 7 by 10. Price, \$6.00 postpaid. This book is also sold in combination with the author's "Type Lore" (described below) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.
- 6—**Type and Copy Computer, The.** By S. A. Bartels. A scientific method to figure copy needed to fill specified space and to determine type sizes required. Illustrated; 64 pages; size, 4½ by 6; cloth. Price, \$1.50 postpaid.
- 7—**Science of Imposition, The.** By John Reed. Based upon the fundamental principles of modern pressroom and bindery practices. Ninety-one illustrations by the author; 132 pages; size, 4½ by 6½; flexible binding. Price, \$5.00 postpaid.
- 8—**Type Lore.** By J. L. Frazier. This book contemplates the practical, esthetic, and historical phases of typography in an unusual, interesting, and understandable way. It explains where and how to use the various popular type faces. Illustrated; 114 pages; size, 7¼ by 11; handsomely bound. Price \$3.75 postpaid. This book is also sold in combination with the author's "Modern Type Display" (described above) at a price of \$8.00 postpaid—a saving of \$1.75 on these two books.
- 9—**Golden Book, The.** By Douglas C. McMurtrie. The story of fine books and bookmaking, past and present. Illustrated; 406 pages; size, 7 by 9½; cloth. Price, \$4.00 plus 20 cents postage.
- 10—**Encyclopedia of Printing Inks.** By Harry G. Krigel. Printing Lithographic Inks, and Accessories. Secrets, Formulae and Helpful Hints. Illustrated. 256 pages; size, 5½ by 8; cloth. Price, \$1.17 postpaid.
- 11—**Earhart Color Plan.** Key to correct color usage. Demonstrates principles of color selection and harmony. Complete with charts. Price, \$7.50 postpaid.
- 12—**Standard Book on Estimating.** By Fred W. Hoch. Illustrated. 273 pages; size, 8½ by 11; cloth. Price, \$5.00 plus 25 cents postage.

## ORDER FORM

THE INLAND PRINTER,  
205 West Wacker Drive, Chicago.

Date \_\_\_\_\_

Gentlemen: Please send me the following books, as listed above:

\_\_\_\_\_ copies No. \_\_\_\_\_ copies No.  
\_\_\_\_\_ copies No. \_\_\_\_\_ copies No.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

**THE INLAND PRINTER, 205 West Wacker Drive, Chicago**

# The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

## Rail Magazine Interviews Stone

Edward L. Stone, well known president of the Stone Printing and Manufacturing Company, Roanoke, Virginia, has been honored by a three-and-one-half page interview in the *Norfolk and Western Magazine*.

Stone recently celebrated the fiftieth anniversary of his company, which has been closely allied with the growth of the Norfolk and Western Railroad and its predecessors in all that time. In the story, he tells of becoming an apprentice at eleven, and of starting a branch of the Bell Printing and Manufacturing Company in the village of Big Lick (now Roanoke) at nineteen. The first order from the railroad was for little more than a dollar, but the business rapidly mounted into the thousands. Today, the Stone company does practically all its printing.

Stone's active life has been bound up with that of the railroad and of the railroaders. However, his activities have broadened considerably and he is recognized as one of the city's leading citizens. Among other things, he is president of the Borderland Coal Corporation; president of Century Bank and Safety Deposit Company; the president of the Young Men's Business League; president of Roanoke Chamber of Commerce; chairman of the commission on city planning and zoning; honorary member of Roanoke Rotary Club; and head of various civic committees.

Although the Stone plant has been burned over several times, phoenix-like it has arisen bigger and stronger than before. The present two-floor structure covers most of a city block and adjoins the offices of the Norfolk and Western Railroad in Roanoke.

## May Insists on More Advertising

Speaking before the convention of the Tenth District, Advertising Federation of America, in Fort Worth, Texas, on November 10, Herbert C. May, prominent Houston printer, said advertising is reported guilty of selling the nation more than it needed.

"We gladly accept this guilt," he went on. "We have arrived at that stage of civilization when our people must buy far more than mere food, clothing, and shelter. They've got to buy more to keep the millions busy."

"The depression was never caused by over-selling. It was caused by the fact that selfish industrialists allowed too great a gap to appear between their own profits and the wages of their employees. They stifled their own markets."

## Letterhead Idea Creates Orders

Freely offered as a suggestion whereby printers in other cities can develop business, W. S. Downtain, the W. S. Downtain Printing Company, of Gallipolis, Ohio, submits a letterhead produced by his firm.

Issued for the Gallia Community Association, local group of boosters, half of the face and half of the reverse bear halftones and line etchings of historic spots and beautiful scenery in or near the city, together with short explanatory copy. A box on the bottom of the face of

the sheet gives details about the city as a business or industrial location.

The letterhead is printed on a coated paper, utilizing cuts found in various plants in Gallipolis and Point Pleasant, West Virginia, just across the Ohio River. George (Jimmie) Smith, former newspaperman, planned the letterhead, of which 50,000 have been sold. A unique envelope on the same order has been prepared, and is expected to sell an equal number of press impressions in the near future.

Downtain says that probably the greatest benefit to his plant has not been the actual letterhead sales, but the new contacts it has created, including quite a few orders for other printing.

With half of the face and half of the reverse left open for letters, users are encouraged to use both sides of the sheet, which suggests a saving pleasing to customers, resulting in further good will, Downtain adds.

## Harry C. Gowran Heads Hamilton

Harry C. Gowran has been elected president of the Hamilton Manufacturing Company, succeeding George S. Hamilton, who has retired. Gowran has been connected with the house since 1896, and until now has been vice-president and general manager. He is thoroughly familiar with all branches of the business, including all phases of manufacturing and sales.



HARRY C. GOWRAN

Edward Hamilton has been moved up from treasurer to vice-president. He continues as sales manager of the printers' equipment and wood type divisions of the company.

Howell G. Evans has been elected treasurer. He is also sales director of the dental, drafting, medical, and optical lines. Wilbur G. Dickson continues as secretary and comptroller.

## N. Y. E. P. A. Elects Don Taylor

Don H. Taylor has been elected director of industrial relations for the New York Employing Printers Association and secretary of the Printers' League, succeeding Ferdinand A. Silcox, whose assistant he has been for three years. Silcox resigned recently on being appointed chief of the Government forest service.

Taylor will serve both open- and closed-shop groups in the association in employee relations and will conduct research into all types of labor problems. He will handle the collective bargaining with printing-trades unions for the league, closed-shop branch of the association.

A native of Seattle, Taylor has been a lecturer in New York University on personnel administration and has done independent research for various industries.

Silcox has served the two printing organizations since 1922. A resolution expressing the gratitude of the Printers' League for Silcox's "extraordinary services and achievements" and their continuing wishes for "his success in the broader fields before him" was passed at the last executive meeting.

## Seeks Status as Manufacturer

A case which may have far-reaching effect on the tax-payments of printing plants in other states is the suit filed in Superior Court at Indianapolis by the Henkell-Randall-Warner Company. The printing firm seeks to find out whether its type of business is defined as a manufacturing establishment or a retail store under Indiana law. Retailers pay one per cent sales tax under the law, while the manufacturers pay only one-fourth of one per cent.

## Rollermakers' Code Is Approved

The code for printers' rollermakers has been approved by the President, with a forty-hour week and a minimum wage of forty-five cents an hour. Highly trained workers are permitted a maximum forty-eight-hour-week, with overtime pay for all over forty hours. Executives, as well as outside salesmen, watchmen, and so on, are exempt from hour regulations. The industry has been working fifty to sixty hours weekly, and it is expected that employment will increase about 20 per cent.

## Intertype Letterhead Wins Contest

The modern letterhead used by the Intertype Corporation won a \$100 prize for B. W. Radcliffe, of the company's staff, in the "1933's Best Letterhead Contest" conducted by Whiting-Plover Paper Company. In notifying Radcliffe of his having won, Advertising Manager R. F. Bellack said, "Two of the three judges said they would have preferred to have given this award to a non-professional, but they believed the letterhead was so excellent that they had no choice in the matter." Thirteen thousand copies of the letterhead are being distributed to printers in portfolios of specimens of good printing issued by the paper company.

## World's Tiniest Book Published

The smallest complete book ever printed by the letterpress process has just come from the presses of The Commonwealth Press, Worcester, Massachusetts. The tiny volume has twenty-eight pages, is leather bound and sewed, and carries forty-six quatrains of "The Rose Garden



*So tiny is the world's smallest book that twenty-four copies fit into one thimble*

of Omar Khayyam." The page size is three-sixteenths by five-sixteenths. Type size is three-thirty-seconds by five-thirty-seconds.

The printing was done from copper plates. A "mother" book, 5 by 5 7/8 inches, was first set up, reduction was made for a miniature 1 3/8 by 1 1/16 inches, and the final difficult reductions were made from that. The book has been in the making for seven years.

Twenty-four of the books make a thimbleful. The set includes the tiny book, the first miniature, the "mother," the book "A Thimble Full of Books," proofs of the tiniest pages, and a magnifying glass. The set is boxed to represent a book. Carlton Engraving Company made the plates; J. S. Wesby & Sons did the binding.

The publishers announce that the entire set will sell for \$55. Printers, bibliophiles, and others desiring it may order through THE INLAND PRINTER if they so desire.

## Manual on Gravure Is Published

The "Gravure Manual" forecast in THE INLAND PRINTER several months ago has been published. It has been issued in the form of six self-cover booklets, on an enamel stock, and includes 164 pages, 5 1/4 by 7 3/4 inches, in all.

The first lesson includes an introduction to gravure and photography. Two takes up carbon tissue and makeup. Three, the mold or resist; lining round or staging. Four, etching. Five, retouching on the metal. Six, graining, and color in gravure printing.

In his prospectus on the manual, M. Raoul Pellissier, director of the Gravure Foundation of America, declares that the process is now used by the textile and wallpaper industries, and for linoleum, oilcloth, cellulose tissue, leather, and even carpets, all in addition to regular printing for magazines, newspapers, books, and so on.

The manual is designed to provide complete instructions on all steps from photography to the finished press plate. The price, \$50, includes a year of consultation service.

## Printing Employee Inherits Million

Bradley Morse, working in an editorial capacity for a San Francisco printing firm under the name of Moore, was recently notified that he has inherited \$1,000,000 left by his grandfather, William Moore, to his father, now also

dead. The search for Morse was quite extended, due to his change in name. Formerly a New York City newspaperman and author, Morse said he left home years ago after trouble with his family, also changing his name.

## Germany Regulates Advertising

Not only is the editorial freedom of the press thoroughly circumscribed in Germany, but now the New York Times reports that advertising is being regulated by Propaganda Boss Dr. Paul J. Goebbels.

He has issued new regulations on column widths, line measurements, commissions, publication of "true" circulation figures, and numerous other points. German newspapers do not clearly understand the status of the new authority, but are not defying it.

The project is designed to help small advertisers. Two column widths are permitted, so mats may be sent to all the newspapers in the Reich, of which there are 6,000. All space must be charged on a millimeter scale.

Publishers may still establish their own rates, but must publish them and cannot grant discounts more than 20 per cent. Each issue must carry circulation figures for previous one, and dailies must print a daily average for the preceding month in a prominent position.

## D. H. Speidel Has Anniversaries

D. H. Speidel, of the U.P.M.-Kidder Company's Chicago office celebrates two important anniversaries this month. His fiftieth birthday and the twenty-fifth anniversary of his joining U.P.M.-Kidder both come within a few days of each other. He is planning to honor the occasion suitably.

## Nazis Force Ullstein Family to Sell

The great House of Ullstein, world's largest printing business, is no more, according to a New York Times copyrighted story. The four living sons of Leopold Ullstein, founder of the giant plant, have given up the effort to withstand Nazi pressure and have sold their interests to "aryan" members of the Hitler party. The Ullsteins, although of German birth, are of Jewish descent, and thus were under exceptional pressure by Hitler's "Third Reich."

An idea of the size of the plant can be obtained from the fact that one of its giant presses is capable of printing 240 pages at a time.

Ullstein Press issued four Berlin dailies, four weeklies with a circulation of a million or more each, ten monthly periodicals, and many books. The company employed 8,000 skilled workmen, most of whom were "aryan." It had the largest independent news service in Europe, but under increasing pressure became the leading mouthpiece of the "Third Reich." All editors, executives, and employees of Jewish descent were forced out, salaries of editorial and executive workers were slashed, then the higher authority took alarm, Ullstein was too valuable a property, too much a national landmark, to be ruined.

However, pressure on the Ullsteins themselves did not abate. Finally, the sons of the founder agreed to sell out to "aryan" Nazis.

Among other activities of the House of Ullstein was promotion of aviation, athletics, and educational activities. A travel bureau is still maintained which enables the common folks to choose and spend enjoyable vacations within their means. When the housing situation became acute, Ullstein Verlag took up that problem.

Its most famous publication is "All Quiet on the Western Front," translated into twenty-eight languages.

## Students Honor Dead Instructor

The Typography Graduates Club of the Montreal (Canada) Technical School has issued an impressive brochure commemorating the late Frank Rhodes, instructor, who died a year ago. Printed on an art paper with heavy bristol covers, it has halftones of Mr. Rhodes and his classes tipped in. It is rather unusual for students to so honor the memory of a teacher and clearly indicates the place Rhodes had won in their lives. He was known as one of Canada's best typographers, and won third prize in THE INLAND PRINTER's inch-ad contest last year.

## Noted Kansas Editor Is Dead

Frank P. MacLennan, seventy-eight, editor of the Topeka (Kansas) State Journal, died suddenly of heart disease on November 18. Born in Springfield, Ohio, he had lived in Kansas for sixty-three years.

He bought the Topeka State Journal in 1885, later trying to get rid of it as a losing proposition. Failing in this, he boosted its circulation tenfold in five years.

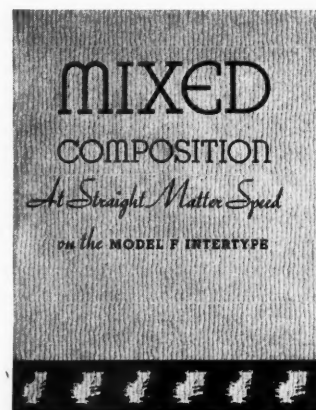
He achieved national prominence in 1916 by his fight to make Topeka banks pay 3 per cent interest on all public funds, the rate paid on state and school funds. He organized a new bank at the time, which paid the rate he championed on public funds.

Refusing to allow his paper to have any political alliances, he discharged a city editor who sought to be Shawnee County sheriff, and then a linotype operator who wanted to be mayor of Topeka. Both won elections.

While traveling in 1924, he reached Cairo, Egypt, on the day of discovery of a tomb believed to be that of Cheops. His cable to the New York office of the Associated Press was the first news it had of the find. MacLennan was an Associated Press director from 1911 until he retired this year because of ill health.

## New Handbook Is Published

Interesting facts about the various intertype models are given in the brochure "Mixed Composition at Straight Matter Speed," just issued by Intertype Corporation. Page size is 8 1/2



Cover page of new Intertype booklet showing actual examples of work done

by 11 inches, twenty-eight pages printed in two colors, with an attractive cover. Illustrations of the various models and their capabilities, together with sample pages of matter set on the Model F machine are included.

The booklet fully describes intertype method of mixing light and bold or italic in the same line of type during setting.



## International Paper Earns Profit

The quarter ending September 30 was the first in two years to show a profit, reports International Paper and Power Company. Consolidated net profit was \$431,259, compared with a loss of \$3,001,567 for the same period last year, after charges, taxes, underlying dividends, accumulated unpaid subsidiary dividends, minority interests, depreciation, and depletion.

A net loss of \$3,343,231 for the nine months of 1933 compares with a loss of \$5,257,371 for the same period a year ago.

"Volume of shipments for the September quarter," says President A. R. Graustein, "was larger than during any previous quarter in the company's history. Prices for most grades, except newsprint, were somewhat above the low levels of last winter. Increased volume was due partly to replenishment of customers' inventories, and probably will not be maintained fully during the fourth quarter.

"The additional working-capital requirements arising from this increased volume of pulp and paper business have been met without borrowing from outside sources."

## Honor Editor's 50 Years of Service

A barbecue was held in Greensboro, Georgia, on November 28 to honor James C. Williams on fifty years as editor and publisher of the *Herald-Journal*. He started in as a printing apprentice at the age of twelve and has remained in the business all his life. Noted for his public zeal, "Uncle Jim" has frequently gone contrary to public opinion, standing by his convictions in the face of unanimous opposition. He has won prizes and fame for the excellence of his editorial pages.

## 76-Page Gravure Section Issued

Seventy-six pages of rotogravure, issued in six sections, commemorated during November construction of the *Christian Science Monitor's* new plant in Boston. Feature items were a full-color front page, several full-color ads, letters from leading editors in various nations, and a considerable amount of historical matter on the *Monitor* and newspaper practices generally.

## Lewis-Shepard Appoints Corliss

George H. Corliss, author of many articles on marketing, merchandising, sales promotion, and advertising, has been appointed sales promotion and advertising manager of Lewis-Shepard Company, makers of factory and warehouse material-handling devices, and including lifting, stacking, tiering, carrying, and storing equipment of various kinds.

## Newspapers Test Pine Newsprint

Newsprint made from Georgia pine pulp furnished by Dr. Charles H. Herty, and manufactured in the plant of Beaver Wood Fiber Company, Limited, at Thorold, Ontario, Canada, has been run successfully by ten Georgia dailies. Reports from the southern newspapers are highly enthusiastic. Pressmen and editors are pleased with results, while the paper mill reports there isn't "a break in a carload while making the paper."

Herty says the pine newsprint is made for \$22.56 a ton, while the Canadian spruce costs \$37.90 a ton to produce. No indication is made as to possible commercial production of newsprint or other paper from Georgia pine.

Canadian newsprint manufacturers, while not losing sight of the possible competition the new pulp may offer, state they are not afraid of it.

It has not been shown, they say, that it can be produced commercially on a much cheaper scale than spruce pulp, in addition to being inferior in finish and other characteristics for use on the fast presses of metropolitan newspapers.

## Cromwell, Ludlow Official, Dies

George O. Cromwell, a vice-president of the Ludlow Typograph Company, Chicago, passed away on November 24 as a result of a paralytic stroke, following a brief illness. He was born at Massillon, Ohio, on November 22, 1855.



GEORGE O. CROMWELL

He had been associated with the company since its beginning. In the early years of the Ludlow company, he participated in its general development, and in recent years has confined his attention principally to type design.

Cromwell had taken an active interest in the graphic arts in general and in fine typography in particular. He was one of the moving spirits in the organization of the Society of Typographic Arts, of which he had been a director for several years and, at one time, vice-president.

He was the father of John Cromwell, well-known moving-picture director, Charles Cromwell, Detroit, and Helen Cromwell, of Beverly Hills, California.

## Western Paper Mills Plan Merger

Plans for merger of three largest pulp paper-makers on the Pacific Coast will be submitted to stockholders on December 5. The companies are Rainier Pulp and Paper, Sound View Pulp, and Olympic Forest Products. Suggested for directors are E. M. Mills, J. D. Zellerbach, E. M. Dickett, H. H. Fair, S. L. Rawlings, Charles H. Blyth, and I. Zellerbach. Mills is slated for the presidency if the merger goes through.

## Frederick P. Bagley Is Dead

Frederick P. Bagley, member of the executive committee of General Printing Ink Corporation, died in Boston on October 29. He had been a leading figure in business circles in Chicago, New York City, and Boston.

## Virginian Printers Organize

The Western and Central Virginia Printers Association was founded early in November to act as administrative body for the graphic-arts code in that region.

Frank B. Walters, of the Walter Printing Company, Roanoke, is president, R. O. Bell, of the J. P. Bell Company, Lynchburg, is vice-president; J. A. Hatcher, of the Stone Printing Company, Roanoke, is secretary; and Wayne McDaniel, of Baptist Orphanage printing department, is treasurer.

Three other such groups are to be formed in the state, one with headquarters at Richmond, another in Norfolk, and one in Washington, D. C. Each will be independent.

## A. T. F. Promotes Two Managers

Frank W. Shober, Kansas City manager for American Type Founders Sales Corporation, is now manager of the Cincinnati office, succeeding H. S. Kibbee, who has resigned. He was a salesman in the Cincinnati office for a number of years before going to Kansas City.

Linn S. Megill, manager of the Denver office since 1921, succeeds Shober in Kansas City. He started with the company in 1911 as an errand boy. The scope of the office is being enlarged.

Sam S. Acker, Denver salesman since 1921, has been named acting manager of the branch.

## New York Sales Course Popular

Fifty printing salesmen and plant owners attended the second session on scientific selling conducted for the New York Employing Printers Association by the Associated Printing Salesmen, Incorporated.

Harry Zwick is directing the program, which is scheduled to run until May 10, meeting once a month. He was assisted by A. H. Vela, Charles E. Joseph, and L. S. Downey at the November meeting. They gave brief lectures on the vital parts of Unit 1 of the course, "Establishing Mutual Understanding With the Customer." Four bulletins were furnished to the enrollees in the course.

They covered "Rating Scale for Printing Salesmen," "The Three Levels of Salesmanship for the Printing Industry," "Aim for One of These Results in an Interview," and an "Outline of Factors in Establishing Mutual Understanding."

Loose-leaf portfolios are furnished to all taking the course and the plan is to supply mimeographed bulletins for insertion. This will enable the salesmen to keep a record of the main points of the entire course, which covers "Six Units in Selling Printing."

## Color Book Produces for Printer

An excellent piece of promotional matter is the book "Color Cues" issued by Brogle and Company, New York City printing firm. It shows a number of basic colors as solids and as halftones of 75-, 50-, and 25 per cent screen values, thereby enabling the user of printing to get an immediate idea of what he can obtain in shadings and tints.

Although not of large format, the book is designed to make accurate choice of color an ordinary matter. It includes practically all regularly used colors, offering a wide variety of choice on any printed matter.

Librarian MacNeill, of Brogle and Company, states that "Color Cues" is being sent to prospects desiring it and is the first of a series of similar guides to good printing to be issued during the coming year. As a business-getter, it looks like a winner.

# TENNESSEE SUPREME COURT BARS SALE OF PRINTING BY COLLEGE

The Supreme Court of Tennessee has ruled against the appeal of the Southern Junior College, Hamilton County, which was fighting a ruling by Chancellor W. B. Garvin, enjoining it "from the doing of commercial printing, and this will include the doing of printing in payment of supplies purchased."

This ruling was reported in *THE INLAND PRINTER* for June, 1933, as the filing of the original suit was reported in the issue for February, 1933.

The suit to stop the college from doing commercial printing was filed by Attorney General John J. Lively on the plea of ten commercial printing firms of Chattanooga, which protested that the college's welfare charter did not permit it to engage in the manufacture and sale of printing for profit. They charged that, since the college did not pay taxes and did not pay salaries current in commercial plants, it was enabled to sell the product of its presses at a price below the commercial plants' costs.

In ruling against the college, Chancellor Garvin quoted from the charter as follows: "The means, assets, income, or other property of the corporation shall not be employed directly or indirectly for any other purpose whatsoever than to accomplish the legitimate objects of its creation, and by no implication shall it possess the power to buy or sell or engage in any kind of trading operation, nor hold any more real estate than necessary for legitimate business."

Chancellor Garvin, commenting on the case, said, "The amount of commercial printing done by the defendant is doubtless an exceedingly small proportion and may do the relators little injury. But, if the defendant has the power to carry on the said business with the same advantage it has heretofore enjoyed, it is easily conceivable that in time it could drive competitors from the field. The relators have the right to invoke the Court's restraining powers."

"The shop is supervised by a manager and two foremen, who are employed and paid regular salaries by the defendant. Most of the work is done by the students, who are allowed credit upon their tuition and board for their services in the shop at rates ranging from fifteen to twenty-five cents an hour. This compensation is about one-third of the wages paid to printers in commercial printing plants."

When the college appealed to the Supreme Court of Tennessee from the ruling by Chancellor Garvin, the high court held that the chancellor could not have ruled otherwise, that the charter of the college expressly forbade the "conduct of a commercial printing shop by it."

The language of the Supreme Court decision is: "These conclusions seem to us unavoidable. Instead of being an incident, the commercial feature absorbed the greater part of the activities of this printing shop. Without doubt the defendant school was entitled to own a printer's outfit and to use that outfit in giving practical instructions to the students in this art. This institution, however, has no authority to employ this equipment commercially in the printing trade and the Chancellor properly so held."

"We are satisfied that the defendant school here is not entitled to operate its printing plant as formerly until it obtains additional authority from the legislature."

While that last paragraph leaves the door open for keeping the matter alive, the printers who originally caused the suit to be filed ex-

pect to successfully fight any such grant of special privilege. The test case was instituted on behalf of the Chattanooga Printers' Club, 312 West Eighth Street, Chattanooga, Tennessee.

The Code of Fair Competition for the Printing Industry adopted at the conference under the auspices of the United Typothetae of America in Chicago last July had a clause forbidding such plants to sell commercial printing. It is not known at this time whether that clause will remain in the final code which will be submitted to the President for approval.

## Invisible Ink Causes a Furor

Within the last few weeks, a number of requests have been received by *THE INLAND PRINTER* for information regarding an invisible printing ink that has come on the market. It is being used for a Frigidaire Christmas sales campaign with excellent results.

It is not known if any special method of printing is involved, although this is being investigated, and will be reported upon as soon as determined. Any other information uncovered will also be given. A line of type in regular oil ink on the top of the sheet advises the recipient to wet it.

"The Chemical Formulary" will be reviewed in *THE INLAND PRINTER* for January. At first examination, it appears a desirable book for printers to own, if only for this one section on inks. However, it contains needed and useful information, a variety of other formulas useful to printers and their customers as well.

## Beckett Float Recalls Founding

The principal float in the Beckett Paper Company's division of the Hamilton, Ohio, N.R.A. parade on Armistice Day was rich in historical associations. The founder of the company, William Beckett, is impersonated by his great-grandnephew, Guy H. Beckett, vice-president of the company. He wears the blue broadcloth, brass-buttoned tailcoat and the top hat worn by William Beckett in 1848, when the company was founded. He is seen at the left.



Guy H. Beckett wore the tailcoat and top hat of the founder of the Beckett Paper Company in N.R.A. parade in Hamilton, Ohio, on Armistice Day. The oldest papermaker also took part

A letter to the producer resulted in a refusal of any information, with the statement that the firm was not interested in business from printers, but intended to sell its products on the basis of doing the printing in its own plant. An additional statement that the printing was involved was also made.

This apparent impasse continued almost up to press time. Then *THE INLAND PRINTER* received for review the copyrighted book, "The Chemical Formulary." In the section on inks appears a formula for an invisible ink having the exact properties claimed for the "new" specialty.

The formula is: One drachm linseed oil, twenty drachms ammonia water, 100 drachms of water; a drachm is a sixteenth of a fluid ounce. This ink leaves no visible stain on the paper, but when it is dipped in water, and while it is wet, the secret impression can be read. It shows up white. Naturally, colored paper must be used. As the paper dries, the writing again disappears.

Standing before the miniature of the original Beckett mill is little Mary Beckett, great-granddaughter of the founder. Beside her are Hazel Wiseman and Marie Werk, in the costumes of the 1848 mill workers.

At the right is Conrad Getz, dean of American mill workers. He started in the Beckett mill in 1873 and has never worked elsewhere. He is still strong and active after sixty years of service, believed the longest record of continuous employment of any American papermaker.

The float excited considerable comment in the Recovery-Armistice parade.

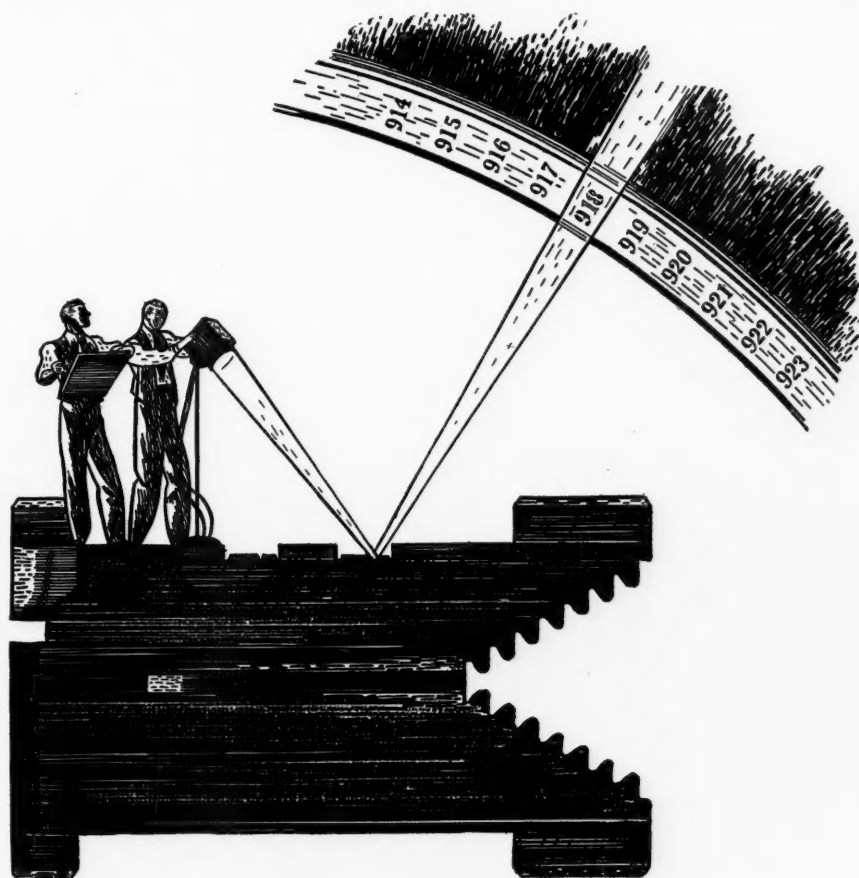
## Ink Company Declares Dividend

General Printing Ink Company has declared a special dividend of fifteen cents a share on the common stock, payable December 22. It is the first to be paid since April, 1932, when twenty-five cents was distributed, indicating an improved business outlook.

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TRADE **LINOTYPE** MARK

## *A Needle of Light Measures the Depth*



Flashing light rays check with uncanny precision the depth to which the character is punched in each Linotype matrix. So accurately is the punch-depth controlled that no Linotype character will differ from its neighbor in height by more than an eighth the thickness of a sheet of tissue.

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Linotype Bodoni and Metro Families

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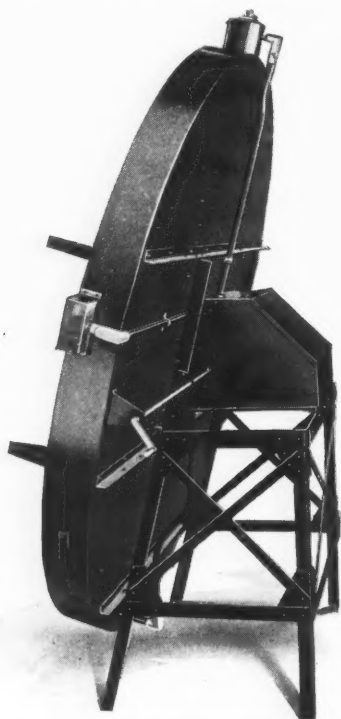
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## NEW EQUIPMENT FOR THE PRINTER

A NEW MONOTYPE-HUEBNER VERTICAL plate-coating machine for sensitizing the offset press plates has been perfected. Developed in the Huebner Laboratories, New York City, the machine has been engineered and built by the Lanston Monotype Machine Company.



*Side view of new Monotype-Huebner vertical plate-coating machine, recently completed*

The new Monotype-Huebner vertical plate-coating machine introduces a new principle in coating press plates. By rotating the plate in a practically vertical plane (fifteen degrees from perpendicular), gravity and centrifugal force are combined to distribute the sensitizing solution evenly over the surface. The company claims that such construction and operation, with the arrangement of electric heating units and ventilating fan, produce a condition under which the solution is more evenly distributed, and is dried quickly and thoroughly.

The company states that improved quality, savings in solutions, time spent in coating and drying plates, and required floor space result in savings which soon pay for the equipment.

The machine is built in five sizes, the largest of which can coat plates up to 55 by 67 inches. A folder on the Monotype-Huebner Vertical plate-coating machine can be obtained by writing on the printer's business letterhead to the main office of The Lanston Monotype Machine Company, or in care of THE INLAND PRINTER.

THE PATCHING AND EYELETING of tags, envelopes and calendars becomes an economical process in the average printing plant with the new Makatag patch eyeletting machine, the maker announces. The Makatag can use semi-detached patches, eliminating dies and punches which generally prove expensive and troublesome to printers, not familiar with that specialized line of equipment.

The Makatag has been simplified until an "unskilled" operator can do the work, producing tags, reinforcing envelopes and calendars, and so on. It is equipped with adjustable corner-cutting units, making all standard tags from Number 3 up and many odd sizes as well. These units may be removed for envelope and calendar work, leaving the throat open for any width of stock which may be required.

The Makatag patches on both sides, punches, and cuts two corners in one operation, at the rate of 3,000 tags an hour. Considerable waste stock can be made up into tags. Strips of semi-detached fiber are supplied in stock colors. The cost is nominal, the makers say, making it possible for the operator to produce complete tags or envelope reinforcements at savings over customary prices for such articles.

The Makatag is being offered as a means of enabling printers to offer a complete service at reduced prices, thereby greatly increasing the shop income. Full information may be obtained from the Makatag Manufacturing Corporation direct, or in care of THE INLAND PRINTER.

GOOD TYPOGRAPHY on machine-set matter is the element behind the creation of "true small caps" in various faces, now coming into the market. The newest offering is Goudy Bold.

True small caps for a number of other faces have been announced previously, with similar series on other faces being contemplated as a refinement of machine composition.

Goudy Bold true small caps and italic true small caps are offered in sizes from six- to fourteen points. The characters are called "true small caps" because they are cut the normal width of

### 10 POINT GOUDY BOLD WITH ITALIC TRUE SMALL CAPS

the regular Goudy face. The italic small caps are cut in combination with the roman letter, instead of figures as in regular matrix fonts.

Copies of "Mixed Composition at Straight Matter Speed" and specimen sheets of "true small caps" may be obtained from the Intertype Corporation direct, or by writing in care of THE INLAND PRINTER.

EIGHT IMPROVEMENTS in the Kluge automatic presses are announced, although new models are not being offered. Each improvement, as perfected, is included in the standard models previously introduced.

Both sizes now include self-locking roller-retainers on roller saddles, newly designed cams which eliminate vibration of the grippers, new throw-off mechanism which eliminates noise and is said to be practically wearproof, heavier base plate in fountain which prevents springing of plate in adjustments of blade, more rigid delivery clamps, enclosed reservoir for roller rods, and steel key to keep rods from turning, oil reservoir for saddle pins, and the delivery cam has been slightly modified for increased speed.

Thus, while bearing the same model name, the new press is really greatly improved.

Additional information about these new features may be obtained from Brandtjen & Kluge direct, or in care of THE INLAND PRINTER.

HAND BEVELING of unmounted, patent-base plates is made convenient by the use of the Sterling hand beveler, the maker announces. Bevels of odd-shaped plates, not easily made on the shute board, can be handled by means of this small device. The beveler is supplied

for the twenty-degree regular bevel. This is but one of the many similar items in the line, small in themselves, but capable of helping the compositor to do big jobs with a minimum of fuss and effort. Ask for details. Full information



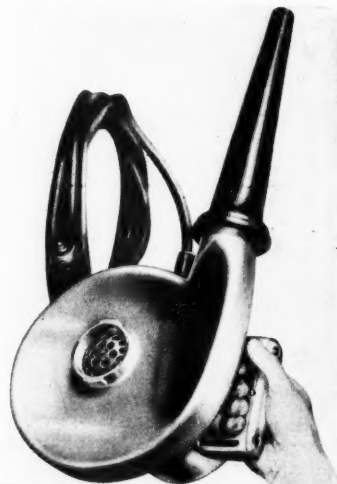
*Sterling hand beveler for unmounted plates of irregular shapes and sizes*

made be obtained from the Printing Machinery Company direct, or by writing in care of THE INLAND PRINTER.

THREE NEW CONDENSED SANS-SERIF types have been produced for monotype users. These include a monotype sans-serif light condensed Number 357, medium condensed Number 354, and extra-bold condensed Number 333. All the sizes of the new faces are shown in a folder just issued, having a modern front in orange, gray, and black.

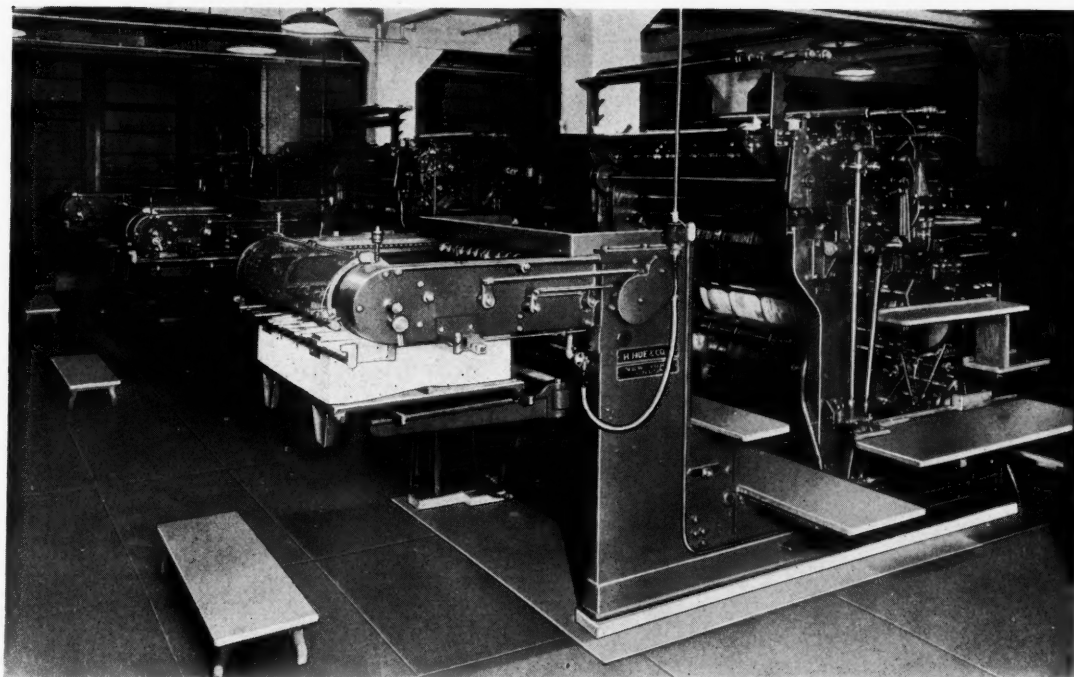
Frank Sherman, the publicity director of the company, says the sans-serif family is "still in greater demand among monotype users than almost any other family of type faces." Copies of the new folder on condensed sans-serifs may be obtained by writing the Lanston Monotype Machine Company direct, or in care of THE INLAND PRINTER.

AN ELECTRIC BLOWER for blowing dust out of motors, machines, type cases, stock rooms, and so on, and for spraying insecticides, is how Tornado Model 10 is described by the makers.



*Electric blower for cleaning dust out of type cases, stock rooms, motors, and so on*

It is light weight, yet has considerable power. Employing a one-horsepower, ball-bearing motor, combined with a specially designed fan, it has power enough for a 46½-inch water lift, tests disclosed. Full information on this often-used tool may be obtained from Breuer Electric Manufacturing Company, in care of THE INLAND PRINTER.



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